

SQUARE DANCING

JUNE, 1976

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THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

In the article on Petticoats, page 9 of the February issue of SQUARE DANCING, item #8 mentions the use of Future acrylic floor wax for stiffening. Warning! Do not use acrylic floor wax on petticoats—it is highly inflammable! (Works beautifully but it is hazardous and rots the net.) If it has been used, wash and rinse in a solution of alum. Alum is used as a fire retardant.

Sally Morgan
Grants Pass, Oregon

Dear Editor:

I have been in remote areas since 1967 and SQUARE DANCING magazine has saved our square dancing life over and over. . . . If square dancing was available I could always depend on your directory to give me the information. When I arrived in Bahrain the closest dancing to be found was in Dharan, Saudi Arabia—a

distance of only 16 miles but traveling from country to country over here is difficult. To alleviate the problem I went to work and with
(Please turn to page 63)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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RED HOT



CALLERLAB HOLDS ITS THIRD: The Chicago Marriott Hotel was the backdrop for the largest gathering of professional square dance callers in history. From Monday, April 13 thru noon the following Wednesday, more than 691 callers and their wives or husbands gathered for their annual Convention. Many major issues were discussed and an Executive Committee of Jim Mayo, Chairman, Frank Lane, Jack Lasry, Angus McMorran and Bob Osgood was elected for the coming year. John Kaltenthaler was selected as the Association's new Executive Secretary to take office July 1, '76. In all aspects it was a most successful meeting.



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To participate in two University of California Extension Courses on "The Fundamentals of Square Dancing" and "Calling" to be held during the 25th National Square Dance Convention in Anaheim. These courses offer two quarter units of graduate credit at a cost of \$44.00. Either course may be taken without cost or credit to anyone registered for the Convention.

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Bob Ruff and Jack Murtha have helped over 5,000 schools, and libraries in their square dance programs. Assistance in starting similar programs is available on request. In California they have also been instrumental in getting universities to sponsor courses for teachers. These institutions include California State University at Los Angeles and Sacramento; The University of California at Davis, Irvine, and Santa Cruz; and Pepperdine University.

"The Fundamentals of Square Dancing," Levels 1, 2, and 3

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BOB RUFF

8459 Edmaru Ave., Whittier, California 90605 (213) 693-5976



AS I SEE IT

bob osgood

June, 1976

HHEY, HEY, IT'S THAT TIME AGAIN. Time to round up the kids, pack the square dance clothes, stop the newspaper, put out the cat and head for another gigantic square dance National Convention. The National is in California for the fourth time and, from all indications, it should be a biggie.

Slightly less than 30 years ago, California, which was just awakening to the new era of square dancing, saw its first really big dances which were generally called Roundups or Festivals. By comparison to today's big ones they were babies, attracting maybe 200 or 300, or on rare occasions, as many as 500 as compared to the 30,000 that will probably be heading toward Anaheim this month.

Early Beginnings

During the years of WW II what square dancing existed in the California area was incorporated as a part of the International folk dance activity. Enthusiasts attending an evening of folk dancing might find anywhere from 20 to 30 different dances from as many countries on the evening's schedule. When there happened to be a caller available in the hall an occasional brace of squares would be included.

By the end of the war the folk dance movement had grown to such proportions that several times a year each area would have its own large festival, attracting participants who would attend dressed in colorful costumes representing any number of different nationalities. These big dances often took place on the lawn of a park or a football field. While this type of surface didn't matter too much in doing some of the dances, those who enjoyed the squares often found it a bit difficult to slide their feet on the uneven turf.

In 1946 some of the first groups to concentrate on just American square and couple dances were organized and in 1947, with the amalgamation of some of these clubs into

square dance associations or federations, came the beginning of the all-square dance festivals and roundups.

One of the first of these big ones we remember was held in Venice, California. The setting was a high school gymnasium and callers included the late Ray Shaw, brother of "Pappy" Shaw, the late Carl Myles, and veteran callers Ralph Maxhimer, "Jonesy" Jones and others.

One would never think of using records in those days, largely because so few usable records existed—and so Frank Harper with his fiddle, Eva Decker on the piano, and "Slim" on the drums furnished the hoedowns and singing call accompaniment. Some 200 dancers took part in three hours of square dancing fun—and a new trend was inaugurated in the area.

The obvious success of this first roundup led to other big dances in the coming years. One of the largest and perhaps the first to be televised was in the giant, barn-like Pan Pacific Auditorium in Hollywood. Cliffie Stone and his band supplied the music and more than 1,000 dancers participated.

The sound system you wouldn't believe! As we called from the center of one of the sides of the giant auditorium, our voice came back to us over the house public address system two or three beats later. It was Doc Alumbaugh of Windsor Records who pointed out, half in jest, that it was here the Triple Allemande was born. "One caller called an Allemande Left and by the time it bounced off the ceiling and ricocheted from one wall, the dancers had heard it three times."

Sound was, indeed, one of the major enemies of early square dance festivals. We remember one of the first festivals in Phoenix back in the late 1940s where the folks partially solved the problem of acoustics by stringing clothelines back and forth across the top of the large hall. Extra dresses brought in by the local square dance ladies were suspended on hangers

from the lines and served as a baffle against the reverberating sound.

It was also in Phoenix where we witnessed the first use of wires strung at intervals high across the top reaches of a gymnasium. The theory was that the wires would help with the acoustics. Memory seems to remind us that they did improve things a bit.

During the late 1940s and early 1950s big dances became the rage. In Dallas, Texas, in 1949 we were on hand for one of the largest of the early roundups—more than 3,000 in attendance! And in the next few years we watched the idea grow in Edmonton, Alberta, Canada; in Milwaukee, Wisconsin; Pittsburgh and, of course, here in California.

☆☆☆

Now, as we reach the summer of 1976—our Bicentennial year—we can say of the big dances, “You’ve come a long way!” Sound systems are so greatly improved over what they were. Modern convention centers provide almost unlimited conveniences and their space sometimes allows for all the convention’s activities under one roof.

We realize that we’ll not all be dancing on hardwood floors and to the same callers we are accustomed to in our own club at home, and perhaps the acoustics will not be as perfect as they are in our local dance hall, but the *big dance*—the National Convention—has been and will continue to be the “frosting on the square dance cake.” We hope you’ll be out here to enjoy it with us.

CALLERLAB Convention Flashes

A MAJORITY OF THOSE who attended the annual CALLERLAB Convention in April have called more than ten years. 79 members have so far been given the Quarter Century Award, signifying 25 years or more in the calling field—all of which simply adds up to many thousands of years’ calling experience on hand for the most recent, and the largest

CALLERLAB Executive Committee 1976-1977



Jim Mayo, Chm.



Frank Lane



Jack Lasry



Angus McMorran



Bob Osgood



John Kaltenthaler
Exec. Secretary



Fenton “Jonesy” and Florence Jones (left) and Herb and Pauline Greggerson receive Milestone Awards from Bob Van Antwerp and Melton Luttrell for their contributions to square dancing. Also honored but not present to receive his award was Jimmy Clossin.

Callers’ Convention.

It was an outstanding event with much being accomplished. An Accreditation program was given the nod by the members and the Mainstream Basics program took one more giant step toward completion (see page 14).

In addition to the two major topics, Accreditation and Mainstream Basics, four other subjects of current interest were covered in depth. These were: Liaison with the Annual National Square Dance Convention, Ways and Means, Establishing Level Identification and Quarterly Movements. In this last committee ten quarterly movements have been suggested during the past 22 months and the delegates agreed to developing a list of up to ten of these to be suggested for current mainstream dancing. The members present voted on these six to start the list: Recycle, Walk and Dodge, Coordinate, Half Tag Trade and Roll, Ferris Wheel and Pass the Ocean.

Next year’s Convention will be in Kansas City with headquarters in the Radisson Muehlebach Hotel. The dates each year are the Monday, Tuesday and Wednesday just prior to Easter.

You’ll undoubtedly be hearing a great deal more about the Convention in the months to follow.

THE 25TH National SQUARE DANCE Convention[®]



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



ANAHEIM, CALIFORNIA, scene of what will be the largest gathering of square dancers anywhere, is only an hour's drive from the Old Mission Town of Riverside. And it was here in Riverside in 1952 that Carl and Varene Anderson along with Ed and Dru Gilmore and Walt and Dorothy Baumann and many friends and supporters, fashioned out of dreams a new page in the book of square dancing that no one in their right mind would have imagined might some day reach its present proportions.

There are many big non-square dance conventions, some perhaps attracting more than the National, but only the square dancers put on a convention *where all the delegates are active participants*.

The National is unique in many ways. Delegates are not sent by their company, nor is their way paid by some large organization. Perhaps all of the more than 30,000 who will be heading to the Anaheim Convention Center June 24, 25, and 26 will be paying their own way. They'll be flying in—more than 2,500 of them in special charters—coming by train, bus, camper, deluxe motor home, car, yes possibly a few on motorcycles. They'll be filling up every hotel, every motel and virtually every camper space within miles of the Disneyland area adjoining the Convention Center complex.

Where will all these people be coming from? There will be representatives from each of the 50 states, with Texas, Michigan, and Washington following California in the total number of pre-registrations. Twenty-five of the states have over 100 coming to Anaheim and thirty-two have more than 50 pre-registered. In addition, dancers are expected from Australia, New Zealand, Japan, Guam, Canada and Europe.

The 25th National Square Dance Convention will present an expanded educational program for 1976. A series of seminars will be conducted by Bob Ruff and Jack Murtha. This

series will provide, to those who desire college credit, two (2) quarter units from the University of California, Irvine. This is an option available for an additional cost of \$44.00. The cost to participate without the college credits is included in the Convention registration cost. This course will be conducted in two levels.

Other educational programs include a special seminar session for teaching the handicapped to square dance. The Lloyd Shaw Foundation will present the session, demonstrating the special training kit developed and prepared to assist in working with the handicapped.

Scope Records will present a seminar on their instruction course especially adaptable to schools, churches and other organized social groups. A fourth seminar, by the Lloyd Shaw Foundation, will provide a presentation on training methods and teaching material for use in schools and colleges. Education is definitely not being overlooked at the Silver Anniversary National Square Dance Convention.

No Strangers

There are many other unique features of a Square Dance National. There will be few, if any, strangers. The minute you arrive at the Center and check in you will feel that you have seen and danced with all these people before. There will be no smoke filled rooms. The big business decision of the Convention—who will get the bid for 1980—will be held openly in the large arena for all to witness. (Incidentally, next year's Convention is scheduled for Atlantic City; Oklahoma City will host in 1978 and Milwaukee received the nod for 1979.)

Every National Convention is different, specializing in those features unique within its own area. The 25th is no exception. There will be the usual helpings of dancing, workshops, clinics and panels, from early in the morning until late at night. The Anaheim Convention Center will be like a giant three-ring circus

THE HALL OF FAME

While you're at the National Convention this month be sure and drop in at the special hall devoted to the showcase of Ideas. Here, in one area, will be displayed oil paintings of those who are members of the Square Dance Hall of Fame. Many of these appeared originally on the covers of **SQUARE DANCING** (Sets in Order) Magazine. Usually these portraits hang on the walls of our square dance headquarters in Los Angeles.

many times over.

A Bicentennial pageant featuring 200 years of American dancing will be presented twice (Wednesday evening and Friday afternoon). The fashion show will be an extravaganza in true Hollywood fashion with floats, lovely ladies and all the trimmings. Many of the country's top callers and round dance leaders will be constantly at the microphone for everybody's dancing enjoyment.

A Vacation Dream

But the Silver Anniversary National Convention will be more than dancing. It will be a vacation dream for the entire family. Starting with Disneyland (and that's where things will end on Saturday with an all-night party just for the square dancers) there's Marineland, the motion picture studios, Knott's Berry Farm, the beaches, the mountain resorts, the parks, virtually all within an hour's drive of the Convention Center. San Diego, the picturesque coastline north to San Francisco, Yosemite, the giant redwoods and all the other attractions will make this square dance convention a vacation to remember.

A Few Helpful Hints

This may be your first National Convention. Up to this time your dancing may have been limited to your own club, or perhaps to big dance gatherings with up to 100 squares. At the National you can expect to be surrounded by as many as *4,000 squares of dancers* spread out in the many halls around the Convention complex. Don't get frustrated. You won't be able to dance to all the callers so there's no need to try. Actually, with many things going on at once there will be choices to be made.

Our suggestion is that when you arrive and get your program, go over it carefully. Decide which things are most important for you to see.

Plan to take in a share of the workshops, clinics and panels for they, too, are an integral part of the annual Convention.

Schedule in some time to rest. Take a few minutes to sit up in the vast arena and watch the dancing or the pageant or the fashion show.

There are many places to eat in the surrounding area. If you have a car you might be on the lookout for some square dancers who flew in on one of the charters and might welcome the opportunity to go out to dinner with you and take a short break from the dancing. As many people have said over the years, square dancing depends upon the friendliness of each individual. Make a point of seeing how many people you can meet from as many different areas as possible.

Take time out to visit the exhibitors' display booths. This may be your opportunity to get those dresses, petticoats, books, records, public address systems, novelties, etc. that just aren't available at home.

It goes without saying that the many hundreds of Californians who have been working more than four years in preparation for this big one want YOU to have a wonderful time. Please drive carefully—we want to be sure that you get here in good shape. And, with all night activities scheduled for the last day of the Convention, be sure that you give yourself plenty of time to rest up before you get in the car and head home.

As the slogan says, "a past to remember—a future to mold." We hope this convention will become that for each and every one of you.

COME VISIT US!

During the coming Convention SIOASDS will have two homes. One will be our booth where members of our staff will look forward to meeting you.

Second, of course, is our headquarters at 462 North Robertson Boulevard, Los Angeles, California. We'd enjoy having you come and see us before or after the Convention. We're open from 9:00 to 5:00 Monday thru Friday, although most of us will be at the Convention from Wednesday through Saturday. Our staff will have information on dances in the area so don't hesitate to call or come and see us. Our phone number is (213) 652-7434. We'd like to say "howdy."

SQUARE DANCE DATE BOOK



Seldom do we get so swamped with Date Book listings that they won't all fit into the rear section of the magazine. This month is an exception. Perhaps the Bicentennial, plus the Trail-In Dances to the National Convention account for this unusual increase.

June 4-5—4th Tennessee State Festival, Civic Center, Jackson, Tennessee
 June 4-7—10th New Zealand Convention, Tauranga, New Zealand
 June 5—Summer Bicentennial S/D, Plains Elementary School, Timberville, Virginia
 June 11—Trail In Dance, County Center Bldg., Rec Center, Kalamazoo, Michigan
 June 11—3rd National Asparagus Festival Square Up, Hi School, Shelby, Michigan
 June 11-13—25th S/D Convention, Senior Hi School, Worthington, Minnesota
 June 11-13—9th S/R/D Spring Festival, West Michigan Univ. Student Center, Kalamazoo, Michigan
 June 12—Cook's 9th Annual 3 Generation Dance, Jr. Hi School, Hastings, Michigan
 June 12-13—9th Annual Gold Digger's S/D, Miner's Breakfast and Gold Panning, Fairgrounds and Diggin's, Yreka, California
 June 13—Special Cal Golden Dance, Square Dance Center, Airport, Santa Maria, California
 June 17—Trail In Dance, Municipal Auditorium, Pensacola, Florida
 June 17-19—24th Annual S/R/D Festival, Municipal Auditorium, Pensacola, Florida
 June 17-19—3rd Annual S/D/R Festival, Community House, Red River, New Mexico
 June 17-20—Idaho Bicentennial S/R/D Festival, Fairgrounds, Boise, Idaho
 June 18—Trail Dance, High School, Loveland, Colorado
 June 18-19—10th Annual Mountain Style S/D Festival, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
 June 18-19—Washington State S/D Festival, Capital Pavillion, Olympia, Washington
 June 18-19—Bicentennial S/D Festival, High School Gym, Winslow, Arizona
 June 18-19—27th Annual S/R/D Festival,

Armory Adult Center, Prescott, Arizona
 June 18-19—Kampeska Kapers, Casino Ballroom, Lake Kampeska, Watertown, S. Dakota
 June 18-20—South Cariboo S/D Jamboree, 100 Mile House, British Columbia, Canada
 June 18-20—Basic Square and Ballroom Dancing, East Hill Farm, Troy, New Hampshire
 June 18-20—Cup of Gold Promenade, Fairgrounds, Sonora, California
 June 18-20—Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
 June 19—Trail Dance to National, Elementary School Gym, Lyons, Colorado
 June 19—Trail In Dance, Carriage Stop, Colorado Springs, Colorado
 June 20—Swinging Squares S/D, Maryland Elementary School, Phoenix, Arizona
 June 21—Trail In Dance, Albuquerque Inn Convention Center, Albuquerque, New Mexico
 June 21—Trail Dance, Del Webb Town House, Phoenix, Arizona
 June 22—Anniversary and Trail Dance, Community Center, Salinas, California
 June 22—Red Boot Roundup Trail Dance, County Fairgrounds, Tulare, California
 June 23—Trail In Dance, Griswold's Inn, Claremont, California
 June 24-26—25th National Square Dance Convention, Convention Center, Anaheim, California
 June 25—Free Square Dance, Cherry Festival, Bellevue, Ohio
 June 27-29—"Almost" Weekend, Griswold's Inn, Claremont, California
 June 27-July 2—R/D Week, Dance Ranch, Estes Park, Colorado
 June 29-July 4—4th of July Week, Lionshead Resort, W. Yellowstone, Montana
 July 2-3—Bicentennial Weekend, Zephyrhills, Florida
 July 2-3—Lady's Slipper S/D Jamboree, Auditorium, Summerside, Prince Edward Island, Canada
 (Please turn to page 90)



History of the U.S.A.

More on the Contemporary Square Dance

AS YOU ARE DISCOVERING, square dancing has come a long way in just the past ten to twenty years. Hardly recognizable from the simple single visiting dances of the early 1940s, the current dance has gone through many changes.

Not all of the early contemporary dances were simple. It's interesting to note that their complexities lay in the patterns and not so much in the number of basics involved. Most of the dances depended on just good, plain, directional square dance *english*. The patter calls were typically filled with language that required a fair amount of teaching before being danced. This month we're going to continue taking a look at the early contemporary square dance.

The All-Work Dances

There probably have always been some dances that involved the majority of those in the square. Dances such as Arkansas Traveler and Texas Star fit these patterns.

TEXAS STAR

Ladies to the center and back to the bar
Gents to the center with the right hand star
Now back by the left and not too far
Meet your honey and pass her by
Pick up the next and don't be shy.
The girls sweep in and the men sweep out
And you turn that Texas Star about
Now the gents sweep in and gals sweep out
And you turn that Texas Star about
Now break in the center and everybody swing
And promenade eight around the ring.

Texas Star was the main staple in the early days of contemporary square dancing and it paved the way for the many star figures that were to follow. A showy piece, it allows the ladies to do a great deal of skirt flaring and

it provides an opportunity for slight area differences in some of the movements.

ARKANSAS TRAVELER

First and third go forward and back
Turn the opposite lady by the right hand around
Turn your partner by the left with the left hand around
Turn your corners all by the right hand around
Partner by the left, with the left hand around
Everybody turn your corner by the right with the right hand around
Partner by the left with the left hand around
And promenade your corner when she comes down

Both of these are fairly descriptive calls compared to some that existed at the time. It was not uncommon to give different names to the people in the square and then build a dance using these names as direction signals. All of this was fine as long as everybody knew the names and as long as the name sequence didn't change from one area to the next (which it often did). Consider your partner as your taw, your right hand lady is Sally Goodin', the girl across from you as the gal from Arkansas and your corner as Old Grandma.

TURN SALLY GOODIN'

The first couple balance
The first couple swing
The first gent lead out to the right of the ring
And turn Sally Goodin' a right hand 'round
Now turn your taw
Go across the hall and turn that gal from Arkansas
Now turn your taw
Now don't forget your old grandma
Now head back home and what do you know
Everybody do a do si do.

The do si do in this instance was Texas style. It was much like our present day do paso, partner left, corner right, partner left, etc. Only the do si do would continue as long as the caller had original patter to fill in. i.e.

Away down south not very far off
 A jay bird died of the whooping cough
 He whooped so hard with the whooping cough
 That he whooped his head and his tail right off.

As long as we're taking a tour through the most recent 30 years of square dancing, it would be remiss to overlook the variations of Forward Six (The Right Hand Over and The Left Lady Under, Double Bow Knot and Triple Duck), the Route, and Dip 'n Dive. Sometimes this later one would be done the length of the hall, from one square to the next—not a bad idea for a Bicentennial performance if you are involving several squares.

Gradually at first, the changes began to accelerate in the early and mid 1950s. Jack Hoheisal created the Allemande Thar which was an interruption of the allemande left and a grand right and left. And about the same time a new trend of combining or *hashing* was introduced. Suddenly, almost overnight, the rage to create a new allemande break was born. There were allemandes for every letter in the alphabet and callers such as Les Gotcher were suddenly thrust into the spotlight with their ability to call hash.

The ingenuity of such callers as Jim York, Bob Hall and others resulted in the creation of some truly challenging patterns using only a limited number of basics. Dances like Rip Tide set the scene for a period in which callers using great imagination and a relatively small basic vocabulary contributed much in the way of challenge. True, in a dance such as this next one, some of the terms had to be explained, but the great majority contained only language that was completely descriptive.

RIP TIDE

First and third go forward and back
 Star by the right on the inside track
 Turn your corner with a left hand swing
 Actives box the gnat in the middle of the ring
 Head right back to the sides of the town
 And you do sa do go all the way 'round
 To an ocean wave and you hang on tight
 Rock forward and back now swing by the right
 Active couples star by the left
 in the center of the ring
 To the opposite side with a right arm swing
 Actives to the center and swat the flea
 (pull by) And you head right back
 to the sides of the sea
 And you seesaw 'round to an ocean wave
 and you balance
 Same couples turn by the left
 Actives star by the right to the rhythm of the band
 There's your corner, left allemande.

This hashing or combining of the breaks soon merged into the combination of existing basics with the almost predictable result that each new combination or "creation" would receive a name of its own.

This final stage might be visualized best in a Cavalcade by tracing the evolution of a few of these movements. The Ocean Wave variations, the loading of boats and the steps such as Acey Ducey and Shuffle the Deck went through that brought us up to such movements as Wheel and Deal could be shown.

The Singing Calls

We're not intentionally overlooking the all-important singing calls. The present era of square dancing inherited quite a number from the East, such as Life on the Ocean Wave, Oh Suzanna, Oh Johnny, and a number of others. Some of these included patterns that gradually worked their way into the patter call department. The call My Little girl, for example, introduced a pair of new terms, All Around Your Left Hand Lady and Seesaw Your Pretty Little Taw. But it wasn't until such calls as Alabama Jubilee, Trail of the Lonesome Pine and Hurry, Hurry, Hurry began to appear that current trends for singing calls began to emerge. By all means, select a few representatives of these as good show pieces for your program.

Remember one thing. In putting together a cavalcade, a pageant, an exhibition, or a square dance show of any type, you must concentrate on dances that provide a feast to the eyes of the audience you are endeavoring to entertain. Not all dances that are challenging from the dancers' standpoint are visually exciting. Some of the newer basics have a certain sameness that could become boring to an audience, particularly to an audience of non-square dancers. So, be on the lookout for those stars, circles, lines and grids that have a great deal of eye-appeal for those who have come to see your group perform.

Many changes have occurred in our national hobby since mid-century, but your best opportunity to portray this as a part of your Bicentennial celebration is to take a good look at *all* that has happened in these last thirty years and then select those changes which are the most graphic. As a result you should come up with an especially interesting contemporary climax to your program.

CALLERLAB MAINSTREAM BASICS .

OF GREAT INTEREST TO SQUARE DANCERS and callers everywhere is the outcome of a year's study of the current CALLERLAB Mainstream Basics List. At the recent CALLERLAB Convention, the special committee charged with presenting recommendations to the membership found a very warm reception. As a result of a great deal of discussion, the following list of basics has been recommended for use during the coming year. The movements have been divided into three major groupings. In a number of instances the main form of a basic is presented first and the variations of that basic are recommended for teaching at the end of that particular section. All callers are invited to work with this list for the coming year and to relay their reactions to the Mainstream Basics Committee. Here is the list:

- | | | |
|-----------------------------|---------------------------------|------------------------------|
| 1. Circle Left and Right | 25. Box the Gnat/Swat the Flea* | 45. Sweep a Quarter |
| 2. Forward and Back | | 46. Veer Left/Right* |
| 3. Do Sa Do | 26. Square Thru Family | 47. Run Family (Right/ Left) |
| 4. Swing | (Full, 3/4, 1/2) | a. Boys |
| 5. Promenade Family | a. Standard | b. Girls |
| (Full, 1/2, 3/4*) | b. Left* | c. Ends |
| a. Couples | c. Mixed Sex* | d. Centers |
| b. Single File | d. Same Sex* | e. Cross* |
| c. Wrong Way* | 27. California Twirl | 48. Trade Family |
| 6. Allemande Left/Arm | 28. Dive Thru | a. Boys |
| Turns | 29. Cross Trail | b. Girls |
| 7. Grand Right and Left/ | 30. Couples Wheel Around | c. Ends |
| Weave | 31. Single File Turnback | d. Centers |
| 8. Pass Thru | 32. Allemande Thar/Wrong | e. Couples* |
| 9. U Turn Back | Way Thar* | f. Partner |
| 10. Split the Couple/Ring | 33. Shoot That Star | 49. Circulate Family |
| (Around One, Two) | (1/2, 3/4*, Full*) | a. Boys |
| 11. Couples Separate/Divide | 34. Slip the Clutch | b. Girls |
| 12. Courtesy Turn | 35. Half Sashay Family | c. All Eight |
| 13. Chain Family | a. Standard | d. Ends |
| a. Two Ladies | b. Roll Away | e. Centers |
| b. Four Ladies | c. Ladies In, Men Sashay* | f. Couples* |
| c. 3/4 Chain* | 36. Alamo Style/Balance | g. Box* |
| 14. Do Paso | 37. Star Thru | h. Single File* |
| 15. Right and Left Thru | 38. Couples Backtrack | 50. Spin the Top |
| 16. Star Family (2 - 8) | — This completes the Basic — | 51. Trade By |
| a. Right Hand | Program | 52. Zoom |
| b. Left Hand | 39. Turn Thru | 53. Wheel and Deal |
| 17. Star Promenade | 40. Pass to the Center | 54. Double Pass Thru |
| 18. Inside Out-Outside In | 41. Eight Chain Thru (1-8) | — This completes the Ex- — |
| 19. Couples Lead Right/ | 42. Ocean Wave/Balance | tended Basics Program |
| Left* | a. Right | 55. Centers In/Out |
| 20. Circle to a Line | b. Left* | 56. Cast Family (3/4, 1/2*, |
| 21. Bend the Line | 43. Swing Thru Family | 1/4*) |
| 22. All Around Left Hand | a. Right | a. Off |
| Lady | b. Left* | b. In* |
| 23. See Saw (Taw) | c. Alamo* | c. Right* |
| 24. Grand Square | 44. Flutterwheel/Reverse* | d. Left* |

SQUARE DANCING magazine, long in the business of updating the basics, takes pleasure in supporting the CALLERLAB list and urging its usage. Special check-off lists produced by this magazine and using these Mainstream Basics are now available. Like the previous check lists, each basic is listed in its suggested order of teaching and boxes are provided for the caller to keep track of the teaching as it goes along. A dozen copies of these useful sheets, printed on both sides of the sheet and three-hole punched, are available for \$1.00. Write to The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, California 90048.

- 57. Cloverleaf
- 58. Slide Thru
- 59. Fold Family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. Cross*

- 60. Dixie Style
- 61. Spin Chain Thru
- 62. Peel Off
- 63. Tag Family (Full, 1/2*)
 - a. Line
 - b. Partner
- 64. Curlique
- 65. Walk and Dodge

- 66. Scoot Back
 - 67. Fan the Top
 - 68. Hinge Family
 - a. Couples
 - b. Single*
 - c. Partner*
- This completes the Mainstream Program

It is suggested that all basics be taught in their standard set-up first and then as each program is completed, the variations (*) be taught. Basics 1 thru 38 are designated the Basic Program. Basics 1 thru 54 are designated the Extended Program and Basics 1 thru 68 are designated the Mainstream Program.

Tentative plans are now under way to revise the existing SIOASDS Basic Movements Handbooks for dancers so that they reflect the new CALLERLAB Mainstream Basics. More about this in coming issues.

Nebraska Produces Prairie Conclave

A UNIQUE THREE-DAY MEETING called The Prairie Conclave of American Folk Dancers and patterned after LEGACY II was held at the Nebraska Center for Continuing Education in Lincoln. 115 leaders from Nebraska and five neighboring states met on April 2-4 to develop guidelines for square and round dancing and related activities in the Central Plains area.

Following the point of an anecdote told by the keynote speaker, Mr. J. D. Anderson, the dedicated dancers who were in attendance determined not to go home and "sit down," thus allowing all the ideas and enthusiasm die. The hours spent in discussion, digging for, presenting and exchanging ideas and information will provide assistance for the dancers in their own home areas.

At the conclusion of the meeting the group came to final agreement on the goals of the conference. These goals and resolutions are as follows:

OUR PUBLIC IMAGE: We resolve to retain our overall good image by taking a good look at ourselves before going out in public. We should maintain an attractive public image through the wearing of appropriate attire at all square dance functions. School administrators should be provided current and truly representative square dance course materials. We must insure that the public media projects a true image of square and round dancing. We should be watchful of the information presented.

WHO DOES WHAT?: We must maintain club harmony through communications between caller and dancer. We should foster enthusiasm and member participation and provide proper guidelines to clubs, callers and dancers. We should foster the development of new leaders by offering opportunities, encouragement and information. We must recruit and participate in the development of dancers, callers and leaders.

HOW AND WHAT WE DANCE: We endorse the CALLERLAB concept for standardization of figures, styling and plateaus of dancing. As a means toward standardization, this group recommends the formation of State Callers' Associations. We recommend that clubs and instructors be given sufficient time in lessons to make new dancers proficient.

HOW WE ACT: Everyone should be a committee of one to make others feel welcome. Every effort should be made to make a good first impression and a continuing effort made to integrate all guests throughout the evening's program. We should provide a means of fostering social communication within the club. And lastly, we should indoctrinate new dancers in acceptable behavior at an early stage in their dancing.

Leaders of the Conclave were Dick and Jan Brown, Ed and Shirley Claflin, and Paul and Darlyne Goodman. Bob Osgood, Editor and Publisher of SQUARE DANCING Magazine, was guest director for the meeting.



HOW WE DANCE

It's an art GETTING OUT OF THE WAY

DANCING IN A SMOOTH flowing square to well thought out calls is a sheer joy. In contrast, jerky movements, ones that sometimes require the repetitive use of the right hand or the left, that cause you to bump into others or sometimes stop your forward motion and force you to "go into reverse" are often the reasons that a dancer heads home tired, confused and not a little frustrated.

There is an art to counter-moving that complements the person with whom you dance. When two people swing, each one counter balances the other so that the swing becomes comfortable. An allemande left, if done with a person who offers no resistance (*a dead fish*), is sheer horror. In a like manner the individual or couple that appreciates the necessity of *getting out of the way* or making room for the other dancers is a hero in his own right.

Take a simple dance like Around Just One. As the head couples pass thru then separate, the side couples move back a bit to make room for





them. Then, as the actives move around behind the side couple, the sides or *inactives* move forward to get out of the way.

Take another instance. In a standard ocean wave, the dancers do a swing thru and the men trade. At this point, if the men are told to run right around the lady, it is the lady's job to maneuver in toward the center and allow room for the man to move to the outside beside her.

Here's another example. Having just completed a double pass thru, four couples are in motion as we look at just two of them (1) here. Directed by the caller, the first couple is told to go left and the next couple right. A problem arises if the lead couple stops and begins its wheel in place (2), thereby causing a collision or near collision with the follow-up couple (3), which means that they must wait while the lead couple gets out of the way.

In contrast, if the lead couple will move forward first (4) before wheeling, it will allow the follow-up couple to move forward (5) and

avoid any possible wait or interference (6).

A similar situation arises when couples lined up in the same way (7), do a cloverleaf. If those first in line simply pivot in place (8), it causes the follow-up couple to wait or bump into them (9).

If, on the other hand, the lead couple starts a cloverleaf by first moving forward (10) and then separating (11), the follow-up couple has plenty of room to move forward (12) before starting its cloverleaf motion.

There are many movements such as this that can be danced more comfortably and with more consideration for the other dancers if we just spend a little time in seeking them out.

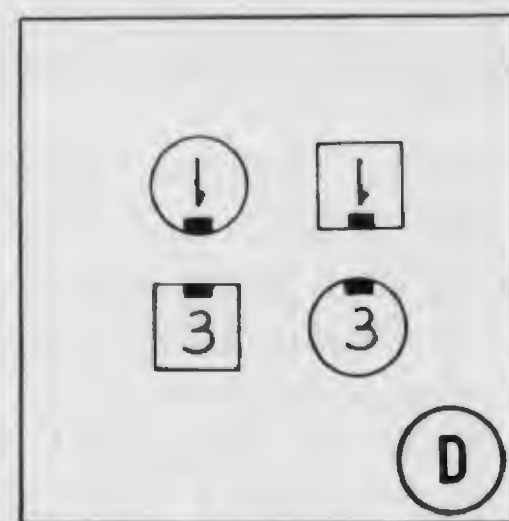
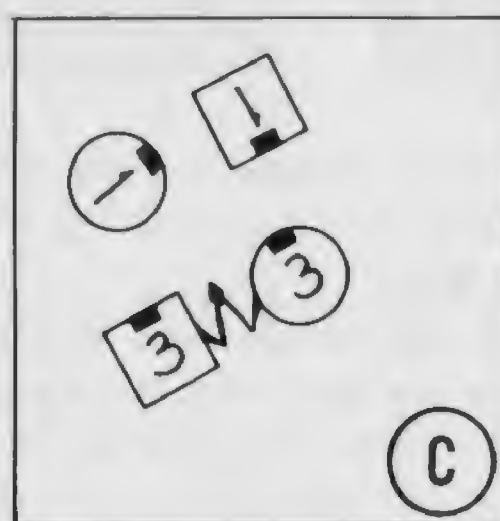
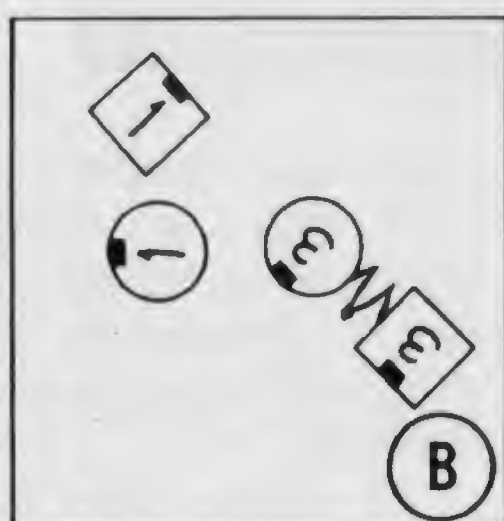
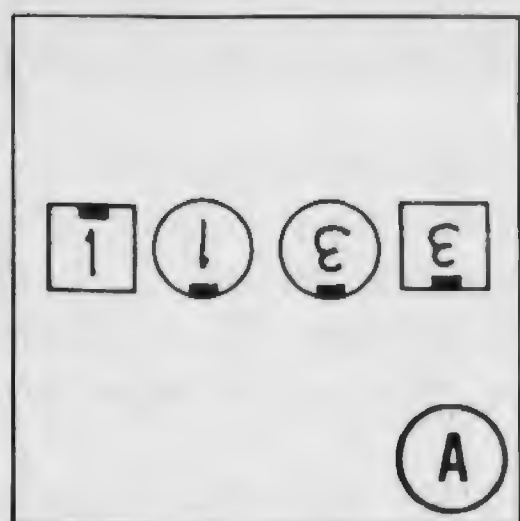


TAKE A GOOD LOOK

a feature for dancers



Take two movements, blend them together and they can spell fun for Barbara and Joe.



BARBARA: Since we started square dancing a number of years ago, we've enjoyed watching as one good movement has opened the door to a multitude of offshoots. Going back a few years, shuffle the deck started a whole trend that left us with wheel and deal and others like it.

JOE: Recently we've had some figures using portions of such basics as wheel and deal that were blended with other movements. What we particularly have in mind is the movement, Destroy the Line.

BARBARA: I can't say that I enjoy the name too much, but our caller tells us that some call it wheel and cycle, which we are inclined to agree is a more descriptive term.

JOE: When dancing this figure we start from a line of four dancers; three dancers are facing in one direction while a lone dancer on one end of the line is facing the opposite direction (a three and one line). One couple is in a normal side-by-side couple position and the other couple is facing alternately as though they were in a two-hand ocean wave (A).

BARBARA: The rule is a simple one. If you are in a position to do a wheel and deal—that is a couple in normal position with both dancers facing in the same direction—then you do a wheel and deal. If you are facing in an opposing direction to your partner then you do a recycle.

JOE: In this example, the number three couple starts a 180° wheel as couple one starts

to recycle (B). Because both movements take virtually the same number of steps to complete, the two couples are moving into their respective positions (C) almost simultaneously. When completed they end as two facing couples (D).

BARBARA: Really, there is nothing tough about it and we've noticed that when a caller calls Destroy the Line he also prompts us by telling one couple to wheel and deal and the other simply to recycle. That makes it easy.

JOE: We seem to be doing a number of movements which result in this particular three and one setup recently. To name a couple, we've done three and one transfer the column and three and one checkmate. Most of them are fun but they do make you think when you do them for the first time.

BARBARA: We've often wondered how some of the square dance movements, such as this one, come about. Do they occur because dancers make a mistake in doing a movement and end up in an unusual position, giving the caller a challenge to work out a figure that will put them back into a setup where he can finish his call?

JOE: On the other hand, perhaps our creative callers take a movement like recycle and work with it until they come up with something that is different and yet works. It's probably fifty-fifty—some calls come about by accident; others are the result of deliberate thought on the part of a caller.

GETTING YOUR CLUB TOGETHER

SOMETIMES WHEN A CLUB HAS EXISTED for a number of years and during that time a certain percentage of the membership has changed as new faces have been added and others have left the scene, a sense of division seems to arise. Not particularly a feeling of discord or unhappiness but just not a total cohesiveness. Those who have been involved in the club for a number of years "remember when" and know why and how certain things happen. Perhaps they were a part of the very inception of the group, not only helping to formulate how it would operate but actually creating some of the things which, over the years, have become club traditions.

However, new classes have matriculated into the club and dancers who have moved into the area have been initiated into club membership. As this has happened, how much thought has been given to incorporating these individuals into the overall club feeling, including the small nuances which often breathe individuality into a group?

Sharing Knowledge

There is much to be gained from both the old and new members of any club. The old have learned together and shared experiences and know much about what creates the special identity of its own group. On the other hand, newcomers many times have marvelous new ideas, a wealth of individualism and enthusiasm which can spark new flames of interest.

Why not consider a non-dancing get-together for all club members? It might take on the look of a summer picnic or a potluck supper or just a gabfest over punch and cookies. During this time have some of the seasoned club veterans talk about the club history, how it got where it is, what are some of the special club projects and how they got started. Also discuss some of the small items which might be special with your club. Why do you collect donations at the

end of the evening instead of handling them at the entrance when people arrive? Why do you split up each guest couple and partner them with a club couple during the third tip each evening? How did you decide to have a club sheriff and why does this position rotate among various club members every three months? By bringing everyone up-to-date on the background of whatever items are peculiar to your particular group — whether they involve refreshments, birthday remembrances, holiday parties, small or large items—you'll do much to bring a sense of unity and comradery into your membership.

A Brainstorming Session

At the same time include a brainstorming session for new ideas for the club. This time period will put your newer members on an equal footing with your older supporters and there's no limit as to what can come out of such a discussion. Always remember to keep the conversation on a positive basis. Unworkable ideas can be discarded at a later date.

Another plus for such a get-together is just the opportunity it gives all members to become better acquainted. Those who have been in the club for a long time probably know each other, although it may surprise you to find that some members know very little about each other. It will allow the newer members to visit with each other as well as with long-standing members.

All in all, it can be a valuable learning time and just a heck of a lot of fun!

Ideas and suggestions coming from meetings such as this will help to solve many of the challenges facing the activity today. We're always extremely interested in the outcome of sessions of this type and invite you to keep us informed. Your ideas may show up in this section as a possible help to others.

Bicentennial Ideas



200 YEARS DEPICTED AS A PARTY STUNT

SHOULD YOU WISH TO INCLUDE some party fun appropriate to a Bicentennial square dance theme, here's an idea. Take it as is or elaborate upon it and have some simple but enthusiastic fun. We call it Charading Historical Events.

You know how the game of charades is played; it simply is a pantomiming of titles of books, movies, well-known sayings, etc. This time we adapt it to those events, people, places found somewhere in the past 200 years of America, and we do it with vitality and spirit. Don't let the thought of "corn" hold you back. Your delight in it will spark the audience as well.

We suggest you gather a dozen or more club members into the act so that you can move from one charade to another quickly. Select one person to act as emcee who will announce that the next charade is "a place" or "an event," etc. To bring your audience into it as well, divide them in half (perhaps representing the North and the South), and let them try to outguess each other as to what the pantomime is. You'll need someone to keep score.

Here are a few suggestions. As your thoughts begin to run in this direction, you'll undoubtedly come up with others. Ideas for pantomiming are in parenthesis.

Revolution (one person to turn around once)

Boston Tea Party (several people drinking tea)

Bull Run (one person with hands in horn position, running across front of room)

Battle of the Alamo (four couples in square position do an allemande left and then balance back and forth in alamo style)

Old Ironsides (two people, one pulling beard; the other ironing his sides)

Monticello (two persons, one pretending to get on horse; the other playing a cello)

Plymouth Rock (two persons, one pretending to drive a car; the other in a rocking chair)

Washington (two persons, one pretending to wash clothes; the other pulling a heavy weight)

Battle of Tippecanoe (two persons tiptoe and climb into a canoe, paddle and then tip over)

Minute Men (several men point at their watches)

BICENTENNIAL BADGE IDEA

THE ENTHUSIASM FOR OUR COUNTRY'S birthday has spread far and wide and as shown by this column has reached down to the Canal Zone square dancers. A special Spirit of 76 badge was designed by George and Marie Ropke, members of the Star-in-a-Circle Club, and is being worn by all Canal Zone square dancers who participate in some Bicentennial feature.

The first activity was a Coast-to-Coast train ride (from the Pacific to the Atlantic Ocean), with stops along the way where the fellas and gals demonstrated square dancing for the public on specially prepared and decorated railroad flat cars. Evidently the only inter-oceanic event of its kind. A coast-to-coast train dangle was added to the bottom of the badge to commemorate this event.

Other activities are planned for the balance of the year with the second one to be a three day square dance jamboree to be recognized with a liberty bell dangle.



For the PUBLIC

PERHAPS IT'S THE FERVOR of the Bicentennial or perhaps it's just that square dancing is generating more and more interest all the time, but whatever the reason we hear of public demonstrations of square dancing much more frequently than in recent years. When putting on such performances, wherever they may be, the dress, attitude and style of dance all create an instant impression of the entire activity. Treating such an occasion as a once-in-a-lifetime opportunity will make it a valuable selling tool.

The PEN-DEL FED-FAX, publication of the Federation of Delaware Valley Square and Round Dancers, reported in its January 1976 issue on the following suggestions of the Heritage Dancers of Brookhaven when giving demonstrations. While some areas might vary with individual interpretations or have certain ideas they would wish to incorporate, the suggestion of listing do's and don'ts to participating dancers is certainly valid and helpful. Here is their report:

Demonstrations of square dancing before the general public generate much good will when they are done well. Advance preparations by dancers and callers are most important and should never be neglected. Because of television, theaters, schools, radio, newspapers and other mass education media, dancers must remember that they will be performing for a very sophisticated audience, one that expects to see a well-trained group.

Here are basic instructions given to all new Heritage Dancers that may help others in demonstration squares to dance smoothly.

1. Stand tall—look alert.
 - a. Feet together, back straight
 - b. Shoulders back
 - c. No talking to partner or others in the square
 - d. No gum chewing
 - e. Men stand one-half step behind girls, hands clasped behind, back arms straight
 - f. Girls' skirts held out at sides with two hands, elbows against body
2. All look straight ahead listening carefully for music.
3. Smile. Look pleasant and assured.

When dancing everyone must be in square dance apparel and everyone must use the same style of dancing.

1. Only back-to-back do sa dos.
2. Twirl girls only when told to; most dances at end of dance only.
3. Swing only when told to.
4. Smile; square dancing is fun.
5. Dance to the music; don't rush the call.
6. Right and left grand—all must reach out and get hands at waist high.
7. Circle left/right—keep hands shoulder high to girls; walk with no hip wiggles; maintain a circle by holding arms rigid.
8. At end of dance acknowledge partner and corners; do not applaud yourselves.
9. Never use club gimmickery, i.e. trick moves, kicks, patty cakes, hip bumps, grinds, smooches and other solo acts that distract viewers' attention from the group's dancing, confuses other dancers or embarrasses them before the audience.

BADGE OF THE MONTH



Almaden Valley in South San Jose, Calif., is wine country and this background inspired the badge design and club name for a square dance group formed in 1971.

Each badge is individually made from wood in the shape of a wine barrel. Small purple glass beads, simulating grapes, are affixed with a green stem painted on. Black cording is glued on to represent the barrel bands, while black leather and brass pins form the top and bottom of the cask. Insta-print is used for the names.

A most attractive badge and a work of dedication by someone!

SQUARE DANCE DIARY *by a square dancer*

What does the month of June mean to you? Fishing trips, school vacations, weddings? To many thousands around the world it means

THE NATIONAL CONVENTION



"...THAT HOLLYWOOD TREATMENT ALWAYS GETS 'EM..."

"...AND TWO FOR 1986 AND..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



HANDS UP



By Fred and Kay Haury, Albuquerque, New Mexico

Everyone must agree that when we dance every part of the body becomes important in the execution of the figures of a routine. Too often footwork is stressed to the point that those other appendages—hands and arms—are overlooked. Fred and Kay Haury have a few thoughts to share on the use of hands and arms in dancing.

HANDS SHOULD BE ADJUSTED to the height of the lady. The lead hands, man's left and lady's right, should be at or slightly above the shoulder level of the lady. This height is recommended for most dance positions. One exception is in swing, where lead hands are held near the waist level.

Holding the lead hands high helps to maintain better posture. It helps to hold and keep

ROUNDS WITH THE SQUARES

Just in case you weren't aware, CALLERLAB, The International Association of Square Dance Callers, is putting a great deal of importance on rounds, particularly as they are included as a part of the total square dance picture. One of the active CALLERLAB Committees is assigned the subject of rounds and is directed by its chairman, Manning Smith. In time, as reports from this committee filter in we'll see that they're included in this section of SQUARE DANCING magazine.

Soon, in a Chapter of the Callers' Textbook, Manning will present a special section detailing a definite plan for utilizing rounds with squares, directed to the caller who wishes to teach and program rounds in his classes and clubs.

the head high. It reduces the tendency to watch one's feet or the feet of others.

Fingers should be together and straight or only slightly curled. Lead hands should be gently joined without any pressure or grip; man's palm up, lady's palm down. The lady should support the weight of her lead hand. Lead hands should be well out from the body with a raised and slightly curved elbow.

Hand movements should be well timed to express smoothness, gentleness, and grace, without sudden or jerky movements. Lead hands should be kept high when changing positions to avoid pumping, waving, flinging or flopping actions. It is doubly important to follow the rule of holding hands high when in Butterfly and Varsouvianna Positions. When moving from "Face to Face" to "Back to Back" position in Butterfly, swing the hands down and through. The swing action is a smoother flowing motion than a "push through" of the hands. The "push through" results in a bending of the elbows, interference with partner's arms, and awkward transitions.

In Open Position the free hand may be held at the side with the arm curved slightly. This doesn't mean that the arms "dangle" from the shoulders like a puppet on a string. Rather, they should be held slightly away from the body in a natural, graceful manner.

During a twirl the lady should try to keep the free hand and elbow close to the body. The elbow can deal a painful blow on a fast twirl. And the lady's partner should *not* hold joined hands and "crank her around." Ladies prefer to do their own twirling, establishing their own

rate of turn and maintaining their balance. "Cranking the lady around" will often result in pulling the partner out of position and off balance.

It isn't necessary to grip or hold on to the partner in round or square dancing, in most instances. While some figures may require a firm grip in order to execute them properly, it is best not to overdo the grip.

In Closed Position the lady's left hand should make firm contact with the man's right shoulder or upper arm. It should not be placed on top of the man's shoulder as this often results in the lady "hanging" on and weighting down her partner. It can also result in the lady using her left hand to lead her partner. The hand should be placed at the front of the man's right shoulder to form a brace, which the man can use to lead the lady. The man's right hand should be placed firmly on the lady's back, just

below her left shoulder blade and not at waist level.

When blending from one position to another, well timed hand transitions should be used. When a twirl is followed by a reverse twirl, it is helpful if the man will raise his right hand to the lady's shoulder level with the palm forward. This will provide a handy stop for the lady. By bringing her left hand up with palm out to meet the man's hand she can easily and gently stop her twirl at the correct place. She may then use her left hand against the man's right as a pusher to start the reverse twirl. This technique works well on the faster twirls and adds a pleasing style to the figure. It also aids the lady in what is, to say the least, a figure that is not the most comfortable one to execute. The man should retain his hand in a fixed position and not push or try to help the lady. She'd "rather do it by herself."



Bob and Lue Shanks—Columbus, Montana

SQUARE DANCING entered the lives of Bob and Lue Shanks in 1959 in Denver, Colorado. Their enthusiasm led them to attend two beginner classes on two different nights and to two different callers. They became active in both square and round dance clubs and worked with the Denver Area Council on square dance promotion for three years.

Following a short stay in Montana, they moved to Prescott, Arizona, where they were talked into teaching rounds and where their first basic class was held.

Back to Montana in 1970, they discovered that a new hall, Shiloh Barn, had been built for square and round dancing. They were asked to teach at Shiloh Barn and their first class of 24 couples went on to form the Silhouettes, a

round dance club still dancing on Wednesday nights with many charter members an active part of the group.

Bob and Lue also have a group called the Sunday Dancers and teach two beginner classes each year. They are active in the Yellowstone Callers Association and Lue is currently secretary for that organization. They also cue rounds for the Yellowstone Council and the Callers Association dances.

Lue is equally at home behind the mike as is Bob, although she prefers to do the teaching, leaving the cueing to Bob. Lue works out her own little routines for teaching basics in their classes.

Their summer schedule found them teaching the round dance session at the Billings Magic City Hoedown for the 4th year. On Memorial Weekend they were on the Montana State Festival staff for the 3rd year and later in the season they will do an exhibition at the Festival of Nations for the 4th year. They also dance for local rest homes and are working on a tour to Hawaii in '77.

At home in Columbus, Bob works for an auto dealer and helps Lue with overnight cabin rentals. Lue also teaches ceramics. They have two daughters and two granddaughters.

Aside from round dancing, their other loves are camping and fishing, when they can take the time out from their teaching duties.

• Chapter forty

Some Tips on Sight Calling

By Bill Peters, San Jose, California

THE SELECTION OF CERTAIN KEY DANCERS in one or more pilot squares is generally accepted as the initial and all-important first step in every successful sight calling operation. It is a critical and wholly unavoidable part of the basic sight calling process.

These key people are the ones who tell a sight caller when he has successfully maneuvered all eight of his dancers into an arrangement (a) from which he is able to call an allemande left, or (b) for which he knows an effective get-out. It is also true that in order to do this accurately a caller must be able to identify—and keep tabs on—the correct partner/corner relationships of all four couples (eight individual dancers) in the square. This is a requirement that may, at first glance, appear to be a lot more difficult than it actually is.

The fact of the matter is that while a sight caller must, indeed, deal with all eight dancers in the square, he needs to monitor and track the choreographic actions of only four of them—at least, that is, when he is working with symmetrically balanced “mirror image” choreography, and *that* is probably better than 95% of the time. The slick thing about symmetric choreography is that we can safely assume that whatever happens to the four dancers on one side of that imaginary mirror will also happen, in exactly the same way, to their counterparts on the other side. This means that if a sight caller knows the location of four dancers (one head couple and one side couple), he also knows the location of the other four.

The crucial question, of course, is *which* four do you watch? Here are some guidelines which we have found helpful:

As previously noted, the key dancers must consist of one head couple and one side couple. In symmetric choreography, no matter where you place the mirror that separates one foursome from the other, you will always find that you have two head people and two side people on each side of the mirror. If you have anything else, you can be sure that either you have called an unsymmetric command—or your dancers blew it!

While literally any combination of one head couple and one side couple can be counted upon to do the job, many sight callers tend, nevertheless, to choose couples One and Four as their key people. This is probably due to the fact that it seems neater somehow to be working with the number one man and his corner. It could also be because the caller knows that if he places the number one and four dancers on the same side of the mirror and then pairs them up with their original partners, he is just around the corner

from an allemande left. If the paired dancers are in lines he has established a ZL or ZL-os, and if they are in boxes he has set up an OPB or an OPB-os. All four of these arrangements are easy to recognize and all permit easy get-outs.

It is probably also true that it is sometimes possible for a sight caller to more or less focus his selection on only *two* key dancers—a so-called “pivot” man and his corner. He must, of course, also be able to recognize the pivot man’s partner and the partner of the pivot man’s corner, but in most cases—especially when he is working with dancers he knows (as in his own class, club or workshop), the caller has a built-in fore-knowledge of who “belongs” to whom, so that when he pinpoints a particular pivot man and his corner he has also automatically identified their respective partners as well. The caller must obviously check to see that his key dancers have, indeed, squared up with their own spouses since it does sometimes happen that dancers will pair up at the beginning of a set with a partner to whom they are *not* married—a sometimes troublesome tendency that has turned more than one sight caller’s hair prematurely gray! In most instances, however, we find that our dancers *do* tend to square up with their own real-life partners and this makes the sight caller’s job a good deal easier.

ABOUT THE AUTHOR: Bill Peters has contributed to the Callers' Textbook before (The Critical Art of Timing, Jan. '72; The Care and Feeding of Singing Calls, Dec. '73 through Mar. '74; The Choreography of Zero Movements, Mar. through May '75) and his own text, "Behind the Mike," affords the callers a treasure house of valued information. Bill has become increasingly involved in caller-training in recent years and his Callers' School at Fun Valley, Colorado, Aug. 5-11 and Aug. 12-18, 1976, is attracting considerable interest. As a member of the Board of Governors of CALLERLAB, Bill has been serving as head of the Association's Accreditation Committee.

There will, on the other hand, be numerous times when the dancers will not be identifiable as pairs—either on the floor or off. This is often the case when calling an out-of-town dance or when calling for a local club for the first time. Singles clubs—even where the caller knows the individual dancers—pose much the same problem because the pairs on the floor are temporary and not similarly paired up between tips. In such situations, a sight caller must learn to identify key dancers by their visually obvious physical characteristics such as height (tall, short, etc.), weight (thin people, heavy people, etc.), costumes (matching “him and her” outfits are great for identifying pairs unless there is more than one pair wearing the same costume in the same square; a square in which all eight dancers are similarly attired can sometimes be a real headache!). Men can be identified by such features as beards, mustaches, bald heads, etc.), and we know of more than one caller who makes it a practice, whenever he has a choice, to select the best looking gals in the hall to be his female key dancers (“If I’m going to be watching a particular lady, she might just as well be pretty!”).

A sight caller should not, however, use the dancers’ physical appearance as his sole criterion for selecting key people. The way they look is not nearly as important as the way they dance. A pilot square that has broken down is of no use to a sight caller so he should always try to assign the strongest dancers

in the hall to the key or pivotal spots. He should similarly avoid picking a pilot square with a high "breakdown potential," i.e., a square that contains a dancer known to be weak or inexperienced.

It is sometimes also possible to simplify even further the selection of a sight caller's key people by using the same man as a pivot man in tip after tip. It makes no difference which square he is in or in what position he may have happened to square up. Assign him the pivot role and then identify his corner. You'll probably find that they also have squared up with their partners and you have quickly established the required four dancers to track. Since the pivot man is the same in each tip, the caller is, in fact, actually selecting only one person (the pivot man's corner) from one tip to the next. It is not at all unusual for a sight caller to have a number of "pet" or favorite pivot people whom he tends to track more than the others. They, too, are selected for their ability to dance well, as well as for their habit of dancing in just about every tip during the evening. Obviously, a couple who tends to sit out frequently would be a poor choice for such an assignment.

A sight caller must also learn to live with the fact that no matter how carefully he chooses his people, a pilot square may sometimes break down. There's no way out of it. Even if you could always pick a pilot square that contained the eight best dancers in the hall—an obvious impossibility—the danger always exists that they will miss a particular command, or that they will, for some reason or other, lose their concentration and "blow" the square. This, of course, is the sword that hangs over every sight caller's head and the obvious solution to the problem is for the sight caller to train himself to pick more than one pilot square to watch. He should, in fact, pick as many pilot squares as he can, so that if one square breaks down he has another in reserve; and if it, too, should break down he has still another pilot square to watch, and another, and another, etc. for as many as his memory and/or powers of concentration will allow.

This, as every sight caller knows, is one of the major restrictions or

WHEN IN THE WORLD is the Textbook going to end? We ask this question ourselves and get it quite frequently from callers who would like the entire collection of chapters incorporated into one bound book for easy reference. We wish we had a good answer. As a matter of fact, on several occasions we thought we were nearing the end only to discover some prime topic, all-important to the new caller who was just starting out, that had not yet been covered. And so it, too, had to be included. Somebody wrote in to see if some of the caller-teaching philosophies of leaders such as the late Doctor Shaw and Ed Gilmore could be included. Well, they can, and they will. Others have asked about more help on including the rounds with the squares and we're pleased to say that one is being put together. How long will all of this take? We can't be sure. But possibly by the end of another ten issues we'll come to a breaking point and we can stop just long enough to put it all into one handy volume. In the meantime, if there is a particular subject we've overlooked that you would like to see incorporated into this Textbook, let us know about it. Or perhaps there are some topics you'd like to see expanded upon and enlarged. We're open for suggestions since it is our desire to make this text for callers just as complete as is possible.

limitations to sight calling as a primary calling method or system. For as we have seen, the selection of a pilot square means that a caller has identified four key people which he uses as a model or prototype of the other squares in the hall. If he also tracks a second pilot square, he will have identified eight key people; the selection of a third pilot square means that he must now be able to identify the partner/corner relationship of 12 people, and so on. For a caller who must also worry about remembering his choreographic game plan, the memory problem that results when a sight caller works with multiple pilot squares can be very significant. However, like everything else, the ability to do it improves with practice!

And finally, it is a good idea if you DO monitor the actions of more than one pilot square, to try and select different key *positions* in each square. Rather than watch couples one and four in *each* individual pilot square, a caller might pick the one and four couples in pilot square A, couples two and three in pilot square B, and so on. This, in effect, would give the sight caller a convenient "handle" on *both* sides of the mirror and he is actually able to monitor the identity and the location of all eight prototype dancers, while he is really only actively tracking the actions of four of them at any one time.

It is also important, in closing, to point out in this discussion of the selection and tracking of key dancers, two very real dangers that every sight caller must studiously avoid. While sight calling represents a valuable and, in our opinion, a very necessary calling skill, we have also noted a frequent tendency for sight callers to become so engrossed in watching the actions of a handful of key dancers that they forget about such critical things as timing and the quality of their programs.

Good Timing Important

The timing problem is an obvious one; no caller can make accurate timing judgments when he is focusing *all* of this attention on a single pilot square. Good timing is just as important as making an accurate allemande left and, to achieve it, a caller must maintain a more or less constant overview of his entire floor and a sight caller must be especially sure to at least divide his attention between his key dancers and the rest of the squares in the hall.

The danger that sight calling presents to the quality of a caller's program, while maybe not so obvious, is nevertheless just as real. It is unfortunately true that many sight callers—especially those who are new to the technique or who may be in the process of learning it—frequently become so involved with their maneuvering and manipulation of key dancers that they sacrifice quality for accuracy. Where the dancers are, or where the caller wants them to go becomes more important than getting them there in an entertaining—or at least interesting—way. The dancers, in other words, have become the tools of the caller; they now serve his needs rather than the other way around!

Author, Bill Peters, here discusses one school of thought in modern square dance calling. There are others. Some have already been covered in previous chapters. Some will be explained in the future. A number of symbols and terms used in this chapter have yet to be more completely explained (i.e. ZL, ZL-os, Boxes, OPB, OPB-os, Mirror Image, etc.) and they will be before this Textbook project is considered complete.

LADIES ON THE SQUARE

SQUARE DANCE PACKING

By Lorraine Melrose



YOU'RE LOOKING FORWARD to your vacation and you've decided it's going to include some square dancing, or perhaps it's even going to be a "square dance vacation." Now you're wondering how to pack all of those lovely outfits, and how to make sure you don't forget anything.

Making A List

Let's think about that last item first—not forgetting anything. For ourselves we've made out a list and duplicated several copies of it. Then as we sort out things for the trip we check them off on this list. We then take the list with us and as we're gathering our belongings together to come home, we again check to be sure we haven't left anything behind.

For our list we have four columns: one general column for John and a general one for me; one square dance column for both of us and then one general (non-wearable) column.

The lists include the usual items such as underwear, socks, pajamas, robe, razor, shaving cream, toothbrush and paste, lingerie, stockings, shower cap, electric curlers, deodorant, hair spray, etc. Don't forget medical supplies if you need them.

Square dance items include shirts, pants, dresses, boots, slippers, petticoats, pettipants, ties, jacket, shawls, jewelry, etc. The general listing includes such items as a drip-dry rack, camera, film, small radio, binoculars, iron, board, scissors, felt pen, paper, coffee pot, travel clock, Goddard's Dry Clean spray, extra hangers, rain gear, shoeshine kit, square dance flag for car, knitting, book to read, etc.

We also have a short list we call the "House Check" list: set the timers, lock the sliding doors, partly draw drapes, set air-conditioning or furnace, check ALL doors and windows, check finances. And of course be sure that your neighbors know you'll be away. And do you have someone picking up your mail and newspapers, watering the lawn, etc.?

How to Pack

Now, how about packing all your belong-

ings, especially those petticoats and dresses? We'll share ideas we've found helpful, keeping in mind that our packing has been for car travel, and that for air travel you'd have to adapt and consolidate.

We've acquired a number of nylon dress and shirt length travel bags, the kinds with full-length side zippers and openings at the top for hangers. We tried the plastic ones at first but found the odor of the plastic objectionable so switched to the nylon. We place about four dresses in a bag, and four or sometimes one or two more shirts in the shirt bags. These are placed flat in the trunk over the other luggage. The shirts go in first with the dresses on top. I find that they travel very well this way and do not seem to wrinkle. John's pants are hung on either regular clip-pants hangers or folded over either a single-bar or a several-bar pants hanger.

For his scarf ties we use a wire coat hanger, the bottom wire of which has been covered with a small cardboard "roll" and then has had a fingertip towel draped over that. This is very handy at home as well as for travel. For traveling, just slit a paper towel roll and slip it over the ties to keep them from falling off.

Dance slippers may be easily packed in a soft side-zippered suitcase. Petticoats may be carried in their individual totes or several, along with slippers, can be placed in a canvas duffle bag for easy carrying. Special knit covers for shoes can be purchased in the notions department.

For personal items in a regular suitcase, we find it helpful to place items of clothing in plastic bags (similar to grocery store produce bags). This keeps them separated for use; you have a bag to place worn garments in and again keep them separated from clean items. (i.e. I usually package John's socks, shorts and T-shirts together—no hunting around, etc.)

With your personal items in your regular suitcase, your husband's shaving kit, and milady's cosmetic bag, you're ready for one or more weeks of square dance and other vacation traveling.



ALAMO STYLE SWING THRU

OF THE CONTEMPORARY dance figures that are enjoyable to dance and equally pleasing from a spectator's standpoint, the Alamo style would certainly fit the bill. Originally an allemande figure, the movement has been around for quite a number of years. Since the advent of a great variety of basics working from an ocean wave formation, callers have discovered that many of these 4-person figures can be done from an 8-person Alamo style set up.

We are going to show the Alamo style with its balance first and then blend it with a Swing Thru to illustrate one possibility.





It has been the custom in many areas when an Allemande Left in the Alamo Style was called to do the Allemande Left with *hands up* (1). Retaining corners' left hands, a right is given to the partner (2) and the dancers, stepping forward, balance in and out (3).

At this point a Swing Thru starts. Whether hands are held down in forearm grip or up as shown here, the turns each person makes with another have their center at the point of the joined hands. In this way each dancer turns equally around the other and the square stays symmetrical. Turning first by the right (4) and



then by the left (5), the dancers again move into an Alamo style formation (6). At this point they could follow any number of calls. We show them just starting to balance forward (7) and then balancing back (8). The balance is simply done by moving a short two-step (step close step) forward and a two-step back.

The balance is, of course, impossible to execute unless the caller allows time for the 4-beat movement.

The Alamo style is indeed a fun movement if done correctly and adding a Swing Thru to it simply increases its usability.



CONTRA CORNER

Most of the Things We Do When Dancing Contras Are Just the Same As When We Do Them In Squares.

Only There Are a Few Differences.

THE SQUARE DANCER, discovering the great variety awaiting for him when he touches the rounds, quadrilles and contras that go to make up the total square dance picture, finds that there is some adjusting to do with each different phase.

Of course, when one gets into round dancing the situation changes greatly from what he experiences in a square. When doing contras he experiences a different formation—lines instead of the quadrille or square formation. He may discover that his “corner” is standing beside him in the line, rather than over there on his left. And his partner in some contras may be beside him (as in the case of *Slaunch To Donegal*) but most usually she is across from him.

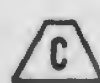
And there are terms in contra dancing that don't occur with the squares or the rounds. “Above” refers to the people in the lines who are nearer the caller and the head of the hall. “Below” refers to those who are at the end of the hall away from the caller. So, when the active couples are told to face the one below, they simply turn their back on the head of the hall and face the person who is on the side nearest the far end of the hall. Of course, this is all elementary, but here let us show you with a simple diagram.

END OF HALL
AWAY FROM CALLER

FOOT



HEAD

 CALLER

Example of Duple Contra with actives (black) crossed over and facing their corner, or “the one below.” At the same time, the inactives (white) are facing their corners, or “the one above.” Actives are facing down, inactives up.

You may discover when dancing contras that in some parts of the country a right and left thru is done without anyone taking hands. It's very much like a pass thru in four steps and a wheel, with the person on the man's side backing up and the person on the lady's side moving forward, for another four steps. In contras, unlike squares, there are instances when two men dancing together and two ladies dancing together as a couple do a right and left thru. Rather than have the awkward situation of a courtesy turn under these circumstances, the two men or the two ladies simply do a wheel as a couple after having passed thru. This is a form of a basic styling often found in contras.

While the cast off is reasonably new to square dancing, it's been around for a long time with the contras. There are ways to cast thru, cast back, cast off and we'll be discussing some of these in future segments of this feature.

One thing you'll notice is that, unlike doing a cast off in a square where the caller may tell you to cast off three-quarters, the term in contras is simply cast off and the dancer knows from the follow up call how far he should cast off and which way he should be facing when he's through. In other words, if you were in a line of four—two couples—moving up the hall toward the caller and told to cast off, the caller might tell you to “face across, do a right and left thru,” but he would be most likely to simply say “right and left thru” and you would know how far you would have to cast off before facing someone with whom you could do the right and left thru movement.

From time to time as we run this feature, we'll be talking about the swing as it applies to contra dancing and also to certain other terms that might seem at first a bit unique.

We're also going to let you ask questions of the top contra callers, so send in what might be problems for you and let us cover them in one of the coming issues. Contras provide a great deal of variety and they do possess a certain challenge not found in any other type of dancing. We hope this feature will prove to be enjoyable to you in the coming months.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

Pensacola Square and Round Dance Council will hold its 24th Annual Square and Round Dance Festival June 17th, 18th and 19th at Municipal Auditorium in Pensacola. Elmer Sheffield and Jon Jones will call the tips with Barbara and Jerry Pierce in charge of rounds. A Thursday night "Trail In" dance will be called by Varner Maxey, Eurie Williams and Joe Robertson. Arthur and Sadie Herbert will conduct rounds on Thursday night.

Indonesia

The first all-Indonesian square dance group has been organized under the direction of Verle Lanier. The group meets weekly in Jakarta and there are 32 plus dancers participating. They are being called on to perform at a reception for the 1976 U.S. Maid of Cotton and at

various July 4th events being planned by the American Embassy. These affairs will also be televised by the Indonesian National Television Network.

Montana

The square dance clubs of the Flathead Valley are sponsoring a Bicentennial weekend of dancing July 2, 3 and 4 at the Flathead High Gym in Kalispell. Vaughn Parrish will be featured caller and round dance leader and a special feature will be a presentation of the History of the United States Through Dance, an exhibition pageant of period dances.

Minnesota

The 1976 State Convention of the Square Dance Federation of Minnesota will be hosted by the Turkey Trotters Square Dance Club on June 11, 12, and 13. The Convention will be held in the Senior High School in Worthington and will feature Jack Lasry and Frank and Phyl Lehnert. The affair will be preceded by a Trail End dance on June 10. About 2,000 dancers are expected to attend.

Washington, D.C.

Overseas Dancers are reminded that the Bicentennial 14th Annual Reunion will be held August 12, 13, and 14 in the beautiful Empire Room of the Shoreham Hotel. A Trail Dance on August 11 will be held in the Regency Ballroom of the hotel. General Chairmen for this affair, Bill and Kathi Higgins, may be contacted at 3231 Plantation Parkway, Fairfax, Virginia 22030 for additional information.

New Mexico

It's no surprise that Albuquerque is a natural for square dancing on the trail to the National Convention. On June 21st Gary Shoemake and Ken Bower will be on hand at the new

Members of the first all-Indonesian square dance group participating in their new hobby in Jakarta.



ROUND THE WORLD of SQUARE DANCING

Albuquerque Inn Convention Center to call a special dance for those on their way to Anaheim, California. The dance is being sponsored by the Albuquerque Square Dance Club as a building fund project.

South Dakota

Once again Kampeska Kapers will be held at the Casino Ballroom on Lake Kampeska in Watertown. The two-day affair will be held June 18th and 19th with Randy Dougherty calling.

Wisconsin

The 18th Wisconsin Square and Round Dance Convention will have contra dancing for the first time at this year's Convention August 13, 14 and 15. Other forms of square and round dancing will be featured as well. The Convention will be held in Menomonie.

Michigan

In Northern Michigan a square dance club recently celebrated its 18th birthday. What is unusual about this is that they still have the same original caller. "Dapper" Don Day has been the caller all these years and along with his wife, Jerrie, has taught many, many round dancers. Also still dancing in the Traverse City area are Mr. and Mrs. Kenneth Jenks who introduced square dancing to Northern Michi-

gan some twenty odd years ago. A bouquet of roses to each couple.

The North West Michigan Square Dance Council will host a dance on July 31st at the National Guard Armory in Sault Ste. Marie. Soo-Z-Qs will be the host club and Jim Lee will call for afternoon and evening square dancing.

West Virginia

The Sixth Annual Huntington Square and Round Dance Festival is scheduled for July 30 and 31 at the New Marshall University Student Center in Huntington. Gary Shoemake, Sonny Bess, John Hendron and Harold Thomas will be on hand to call for the square dancing. Ray and Bea Dowdy will be in charge of the round dancing.

New York

The Square and Round Dance Federation of New York State is holding its first Convention on July 23 and 24 in Syracuse. This Convention will feature a "showcase" of New York State talent. The official program book will also be a directory of the state, listing all square and round dance clubs and contacts and information about every square and/or round dance organization. This directory will be distributed free to those who register for the Convention.

Missouri

Thunderbird Squares held a "first anniversary" dance in February with club caller Bill Volner calling to the enjoyment of 64 couples. Bill was presented with a gift and the highlight

Mr. and Mrs. Jess Sheehy and Mr. and Mrs. Pete Peterson were the lucky winners of a square dance weekend presented by the Thunderbird Squares of Sikeston, Missouri.



Delta Squares members who flew from Atlanta to Fort Worth for the dance co-sponsored by the Delta Squares and Beachcombers.



of the evening was the drawing of the names of two couples to receive a free square dance weekend at beautiful Tan-Tar-A Resort at Osage Beach, Missouri. Although the club is only a year old, its membership totals over 70 couples.

Australia

Four separate groups of dancers will be coming to the United States this summer, with the prime objective of attending the 25th National Square Dance Convention in Anaheim. Since the Australian National Conventions are growing larger each year, the Aussies interested are in learning something about the organization of the American conventions, hoping to pick up any possible tips on easier ways of organizing these functions.

Indiana

Potawatomi Inn on Lake James, Pokagon State Park in Angola will be the scene for a three-day weekend June 18 to 20. Wayne Ball, Cliff White and Bill and Cathi Peterson comprise the staff for this affair. Housing is available at the Inn, or at motels and cabins and there are plenty of facilities for trailers available. On July 16th, 17th, and 18th Max Forsyth, Bill Peterson and Clancy and Betty Mueller will staff another weekend at the same location.

Georgia

Two clubs, in different states, co-sponsored a dance recently. The Delta Squares from Atlanta and the Beachcombers of Fort Worth, Texas got together and held a dance at the Swingtime Center in Fort Worth. 29 members of Delta Squares flew to Fort Worth for the event. All members of Delta Squares are family

members or employees of Delta Air Lines. Caller Bill McVey accompanied the Delta Squares to share the mike with Fort Worth caller Rick Smith. The clubs shared expenses for the affair.

Colorado

MonCenDel Club of Monte Vista has engaged Shelby Dawson of California to call a special Sunday afternoon dance on July 25 from 2 to 5 pm. Traveling dancers passing through the San Luis Valley are welcome. Call (303) 852-2886 for location of the dance.

A special Trail In dance sponsored by the Wheel 'n' Dealers will be held June 19 at the Carriage Stop in Colorado Springs. Bill Cash and Arnold Strebe will call.

Oregon

Square dancers everywhere are asked to note that July 15th, 16th and 17th are the dates for Oregon's State Festival to be held at Memorial Coliseum in Portland. Callers for the festival will be Mike Sikorsky and Bill Peters with Tom and Jean Cahoe on rounds. Pre-registration is available by writing P.O. Box 1776, Portland 97207.

California

Caller Marlin Hull graduated 18 squares of brand new dancers in North Hollywood in March. Marlin seems to be doing his share in promoting square dancing. In addition to his classes, workshops and clubs, he recently called for a square dance segment of a movie "Vigilante Force" soon to be released and for a United States Information Service documentary film.

Central California Square Dance Association
(Please turn to page 66)

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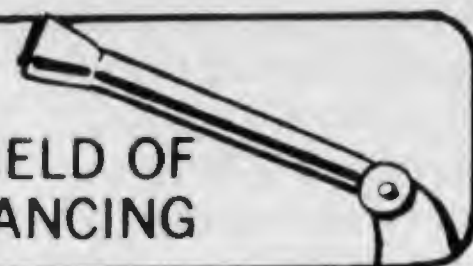
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FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



June, 1976

COME ALONG WITH US to Fort Collins, Colorado, and a visit with another dedicated square dance caller. For Lafi (short for Lafayette) and Jo Miller, 26 years of calling and teaching dancing has been a team effort. The Miller's philosophy of square dancing places the emphasis on teaching rather than calling, and they have always stressed comfortable dancing in preference to just the doing of figures. The following calls are examples of those Lafi enjoys calling. They are not necessarily original, just a few of his favorites.

Heads square thru
Do sa do the corner
Curlique (check your lines)
Swing thru
Centers run
Wheel and deal
Box the gnat
Do sa do
Curlique (Check your lines)
Swing thru
Boys run
Wheel and deal
Left allemande

(75)
Head ladies chain
Then rollaway
Star thru
Pass thru
Circle to a line of four
Pass thru
Tag the line
Then cloverleaf
Double pass thru
Centers in
Cast off three quarters
Box the gnat
Right and left thru
Slide thru
Star thru
Pass thru
Wheel and deal
Center two star thru
You two lead right
Left allemande

Heads curlique
Boys run
Split two and line up four
Pass thru
The ends duck in
Turn thru
Left turn thru the outside two
Pass thru
Centers in
Cast off three quarters
Pass thru
The ends duck in
Turn thru
Left turn thru the outside two
Pass thru
Centers in
Cast off three quarters
Left allemande

(60)
Heads swing thru
Spin the top
Do sa do
Pass thru
Swing thru
Spin the top
Do sa do
Right and left thru
Star thru
Dive thru
Square thru three quarters
Left allemande

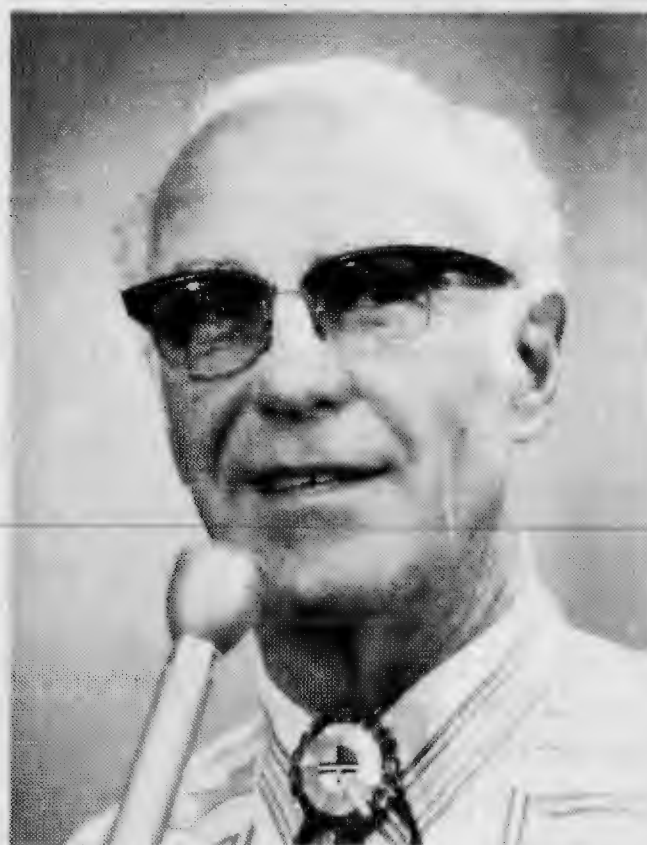
(62)
Sides turn thru to face out
Separate go around one
In middle do a left turn thru
Swing thru with outside two
Men run
Men circulate double
Girls circulate once
Wheel and deal
Square thru but on the
Third hand swing thru
Men run
Men circulate double
Girls circulate once
Wheel and deal
Dive thru
Square thru three quarters
Left allemande

(63)

Promenade the corner
Back out circle eight
Four ladies chain
Heads pass thru
Separate around one
In middle box the gnat
Pull by
Split the sides
Go around one to line of four
Pass thru
Wheel and deal
Double pass thru
Ladies arch
Then substitute
Men turn back
Star thru
Promenade

LAFI

MILLER



In early 1950, after Lafi Miller had spent an evening with one square in a friend's home helping the dancers to execute some of the calls, one of the ladies in attendance decided that he should be teaching classes. Without Lafi's knowledge the lady arranged for a hall, registered eight squares of potential dancers and then notified Lafi of his new avocation. Having never called a tip and having never had any interest in teaching, Lafi found this to be a rather traumatic experience. At this time it was difficult to find printed calls and information and callers were very protective of their material. The real challenge, however, was learning fast enough to stay ahead of those in the class. In 1959 the Millers opened Miller Manor Dance Studio where all forms of dance, including square, round and ballroom dancing are taught. Before the dance studio was opened Lafi called for numerous clubs, taught dancing on the summer session staff at Colorado State Univer-

sity, and was on the staff at Peaceful Valley. Now he is club caller for Fort Collinaders Square Dance Club which meets at Miller Manor twice each month. During the day Jo manages the studio and Lafi is kept busy as manager of buildings and grounds at Colorado State University.

(59)

Sides square thru
Do so do to an ocean wave
Boys trade
Girls trade
Right and left thru
Dive thru
Pass thru
Do sa do to an ocean wave
Boys trade
Girls trade
Right and left thru
Dive thru
Pass thru
Left allemande

Heads curlique
Walk and dodge
Circle four to a line of four
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal (ladies in front)
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal (don't change a thing)
Double pass thru
Centers in
Cast off three quarters
Go forward and back
Wheel and deal
First couple go left
Next one right
Right and left thru
Two ladies chain
Do sa do to an ocean wave
Girls turn back
Wheel and deal
Left allemande

SPECIAL WORKSHOP EDITORS

| | | |
|---------------|-----------|---------------------|
| Joy Cramlet | | Coordinator |
| Dick Houlton | | Square Dance Editor |
| Don Armstrong | | Contra Editor |
| Ken Collins | | Final Checkoff |

(62)

Sides half square thru
Right and left thru
Swing thru
Men run
Couples circulate
Wheel and deal
Swing thru
Men run
Couples circulate
Wheel and deal
Dive thru
Pass thru
Left allemande

(59)

Do paso to a thar star
Shoot that star to the next and promenade
Heads wheel around
Right and left thru
Star thru
Dive thru
Swing thru in the center
Men trade
Turn thru with partner
Left allemande

Four ladies star right three quarters round
Roll promenade and don't stop
Heads wheel around and star thru
Dive in and
Square thru four hands (stay facing out)
The other two star thru
California twirl
Centers in
Cast off three quarters
Pass thru
Cast off three quarters
Star thru
And zoom
Square thru three quarters
Left allemande

Sides swing thru
Star thru
Circle to a line
Pass thru
Tag the line left
Couples circulate
Wheel and deal
Swing thru
Men run
Right and left thru
Pass thru
Wheel and deal
Center two slide thru
Curlique
Same two walk and dodge
Left allemande

RESCUE

By Gene Pearson, Groves, Texas

Heads right and left thru, star thru
Pass thru, ocean wave
Swing thru, boys trade
Swing thru, girls trade
Spin the top, triple trade
Curlique, coordinate
(Girls on end of two-faced line)
Couples circulate, wheel and deal
Pass thru, U turn back
Left allemande

SURRENDER (73)

By Tom Hightower, Sacramento, California

Head two ladies chain
Heads lead right, circle to a line
Box the gnat, slide thru
Centers pass thru and centers in
Bend the line, swing thru
Spin the top, centers trade
Boys run, box the gnat
Slide thru, boys run
All circulate, peel off
Cast off three quarters
Pass thru, boys trade
Swing thru, centers trade
Boys run, slide thru
Swing thru, girls circulate
Boys trade, boys run
Wheel and deal
Left allemande

SINGING CALL

HONKY TONK SQUARE DANCE BLUES

By Pat Barbour, Houston, Texas

Record: Rhythm #105, Flip Instrumental with
Pat Barbour

OPENER, MIDDLE BREAK, ENDING

As soon as she left me I knew
I wish I had never been untrue
Left allemande the corner girl
Do sa do with your own
The men star left one time
Turn your partner by the right hand round
Left allemande swing and promenade my friend
I'm trying to get back to that woman of mine
I've got the honky tonk square dance blues
FIGURE:

Heads promenade halfway
Sides a right and left thru I say
Square thru and go four hands you know
And do a do sa do eight chain four
I've got the honky tonk square dance blues
Swing the corner promenade her too
I'm trying to get back to that woman of mine
I've got the honky tonk square dance blues

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

BABY TALK — Hi-Hat 946

Choreographers: Bob and Janette Kemper

Comment: A really fun two-step done to the one time popular Ted Lewis's "When My Baby Smiles At Me."

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back end in BANJO M facing LOD, —; Side, Close, Cross to SIDECAR M face RLOD, —;
- 5-8 Circle Away Two-Step; Together Two-Step M facing DIAGONAL RLOD & WALL; Pivot, —, 2, —; (Twirl) Fwd LOD, —, 2 to SEMI-CLOSED, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;

PART B

- 1-4 Fwd, —, Point, —; Back, —, Point, —; Fwd Two-Step; Fwd two-Step;
- 5-8 Repeat action meas 1-4 Part B except to end in BUTTERFLY M facing WALL;
- 9-12 Push Apart, 2, 3, Clap; Together, 2 to BUTTERFLY SIDECAR, 1/2 L Turn M face COH, —; Push Apart, 2, 3, Clap; Together, 2 to BUTTERFLY SIDECAR, 1/2 L Turn M face WALL, —;
- 13-16 Side, Behind, Side, Front; Side, Behind, Side, Manuv to CLOSED; Pivot, —, 2 face LOD, —; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 OPEN-FACING Side, Close, Side, Close; Apart, —, Point, —.

APRON STRINGS — Hi-Hat 946

Choreographers: Eero and Bernice Latvala

Comment: An easy two-step to pleasant music with a lilt.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Side, Close, Cross, —; Side, Close, Fwd, —; Side, Close, Side, Close; Fwd, —, 1/4 R Turn M face WALL, —;
- 5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Pickup to CLOSED, —;

- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end M facing WALL;

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Side, Draw, Close, —;
- 21-24 Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

PART C

- 25-28 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov to CLOSED M face WALL, —;

- 29-32 Repeat action meas 5-8;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 Repeat action meas 1-4: Step Apart, —, Point, —.

DANCE WITH ME — Wagon Wheel 506

Choreographers: John and Wanda Winter

Comment: A nice waltz to pleasant music. One side has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;
- 5-8 Step Fwd, Point, —; Step Fwd, Point, —; Step Fwd, Point, —; Step Fwd, Point, —;

PART A

- 1-4 Fwd Waltz, 2, 3; Change Sides, 2, 3; M's L and W's R hands joined Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M facing COH;
- 5-8 Fwd, Side, Close; Back Turn, Side, Close end M face RLOD; Fwd, Side, Close; Back Turn, Side, Close end in BUTTERFLY M facing WALL;

- 9-12 Repeat action meas 1-4

- 13-16 Repeat action meas 5-8

PART B

- 17-20 Fwd Waltz, 2, 3; (Wrap, 2, 3) Fwd Waltz; (Under, 2, 3 to end on inside in BUTTERFLY) Fwd Waltz end facing COH; Side, Draw, —;

- 21-24 Repeat action meas 17-20 except twd RLOD end in CLOSED M facing WALL;

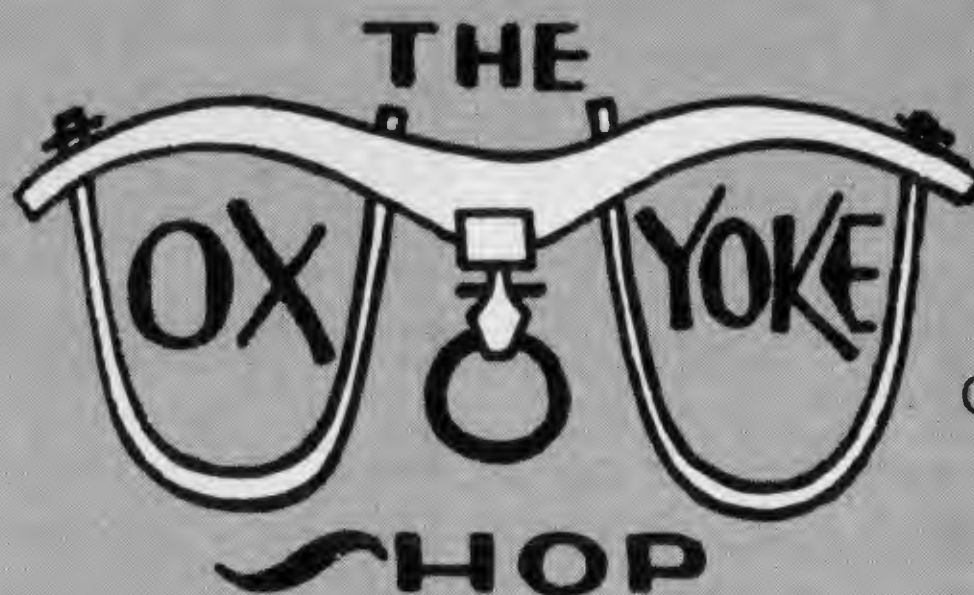
PART C

- 25-28 Side, Behind, Side; Manuv, 2, 3 end M face RLOD; Pivot, 2, 3 start to blend to SEMI-CLOSED facing LOD; Thru, Side, CLOSE end in BUTTERFLY M face WALL;

- 29-32 Dip Back, —, —; Manuv, 2, 3 M face RLOD IN CLOSED; (R) Waltz Turn; (R) Waltz Turn;

(Please turn to page 57)

OPPOSITE
BOWLING LANES
AT GRANBY
TOWN LINE



NEW HOURS
TUE.-WED.-THUR.-SAT.
11-5
FRIDAY 11-9
JUNE-JULY-AUG.
OPEN WED. & SAT. ONLY
11-5

1606 HOPMEADOW ST. • ROUTES 10-202

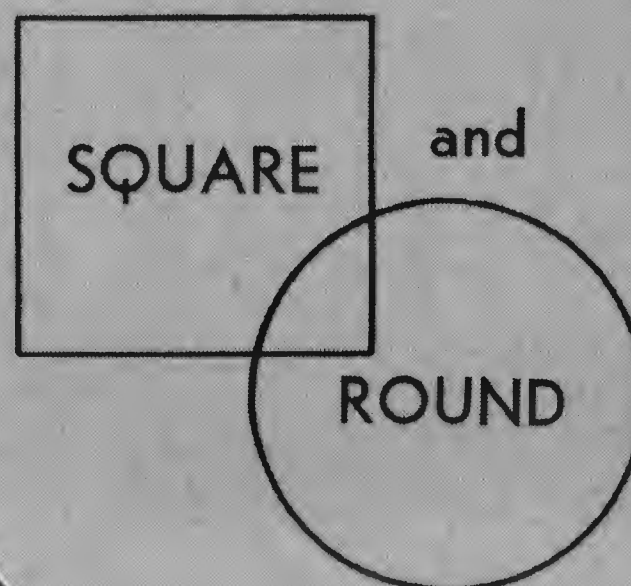
SIMSBURY, CONN. 06070

Ruth E. de Turk

phone (203) 658-9417

Reuel A. de Turk

Presents



DANCE
FASHIONS



MARION Dress

A designer dress that is feminine and fun with attached overskirt of 16 lace-edged pointed panels of pretty, sheer dacron-voile prints over Navy dacron. The high neckline and long, triple-puffed sleeve with wrist ruffle are pretty and elegant. The bodice has slimming contrast to match sleeves and a full back zipper. Also an inside pocket!!!

Sizes 6 thru 20 **\$39.98**

A clip-on Kentucky colonel tie for the Man, to match **\$1.25**

or a Man's 43" long NAVY Scarf **\$1.59**

Please retain
this Catalog
for future
reference

**MAIL ORDER
CATALOG**

1976-1977

MEET THE STAFF

Who will gladly help you in person, answer your phone inquiry or reply to your written request.

Dresses are named after the girls who model them, our employees.



Ruth & Reuel



founded the Ox Yoke Shop in 1959

DOT Dress — A figure flattering slim "designer" dress in NAVY polyester knit that is extremely comfortable. Double bell sleeve, and White panel insert in front and skirt flounce. The front panel and sleeves are trimmed with white polyester cluny lace that washes dandy. Full back zipper and elastic waistline make it a joy to slip into. Has an inside pocket. Can be had in reverse colors of WHITE knit with a hairline slim stripe of NAVY with NAVY flounce and front panel, as shown. Cool, and easy to care for.

| | |
|--|----------------|
| Sizes 8 thru 20 | \$36.98 |
| 16 $\frac{1}{8}$, 18 $\frac{1}{2}$, 20 $\frac{1}{2}$ | \$36.98 |
| Sizes 22 $\frac{1}{2}$ and 24 $\frac{1}{2}$ | \$39.98 |
| Man's Scarf to match | \$1.59 |
| or Clip-on Tie | \$1.25 |

NORMA Dress — Feminine and flattering, Gold shadow coin dot "designer" dress in dacron and cotton voile with full, long sleeves with a self ruffle at wrist. Features a wide nylon lace neckline ruffle and nylon velvet trimmed lace over the flounce of skirt — gathered, gored style. Full back zipper — inside pocket.

| | |
|--|----------------|
| Sizes 8 thru 15 | \$39.98 |
| Sizes 16 $\frac{1}{2}$ thru 24 $\frac{1}{2}$ | \$42.98 |
| Can be had in sleeveless model sizes 8 thru 15 | \$36.98 |

NORMA Dress — Can also be had in dacron/cotton dotted swiss. — GREEN, PINK, BROWN or LAVENDER. Also — very pretty floral prints of dacron/cotton voile.

Man's Kentucky Colonel Tie to match — **\$1.25** or Scarf **\$1.59**



BETTY — "Heide" Dress — Cute as a button — This youthful Bavarian Peasant style is a "designer" delight in dacron voile small print with inset white bodice and lace trimmed puffed slit sleeves to catch the breeze and look adorable. Neckline is draw string adjustable. Back zipper & inside pocket. The skirt is gored and graceful and edged in narrow lace, with elastic in waistline. It can also be had in dacron/cotton checked gingham in RED, BROWN, PINK or BLUE. The prints are all attractive — no choice 6 — 16

| | |
|----------------------------------|---------------|
| Man's Clip-on TIE to match | \$1.25 |
| or matching SCARF | \$1.59 |



#187 Fresh as Springtime! Adorable as a sleeveless dress or as a jumper to wear with a blouse. The scoop neck is not too low. The frosty eyelet is flattering on the circular gored skirt. Full back zipper. Chambray Red in 65% Polyester 35% Cotton Perma Press.

Sizes 6 thru 20. . . **\$29.98**
Blouse is #2B and fits beautifully under Jumper (only sleeves show)
WHITE Sizes 6 thru 20
..... **\$7.98**

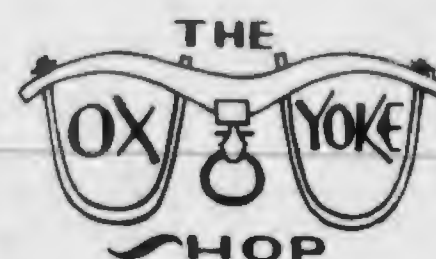


#196 SLIMMING! Comfortable with a high neckline. Trimmed with eyelet & rick rack. Full back zipper. Perma Press 65% Polyester, 35% Cotton. Skirt is gored circular. Mint Green or Purple. Sizes 6 thru 20. **\$29.98.**

Matching SHIRT for the Man may be had in MINT GREEN, only.
Cotton/dacron. 14 thru 17 . . . **\$11.98**
17½ and 18 . . . **\$13.98**
(Please give sleeve length)



#210 Check gingham dress with puffed sleeves. Flared skirt using ¼" check gingham and over-skirt with 1" checks. Colors: Pink, yellow and lilac. Price: 6-20 . . . **\$32.98**



#190 Bandana - Red. Always a favorite and fun. New, fresh style with wide rick rack. High neck. Perma Press 65% Polyester, 35% Cotton. Crossover, Comfortable Sleeve, Full Back Zipper & Self Belt. Sizes 6 thru 20 . . . **\$28.98**



#212 Simple and Nice — 1 piece 65 polyester/35 cotton Dress with full back zipper — high neckline — cross over sleeves — 3 tiered skirt with rick rack trim. Sizes 6 thru 20 RED or BLUE . . . **\$28.98**

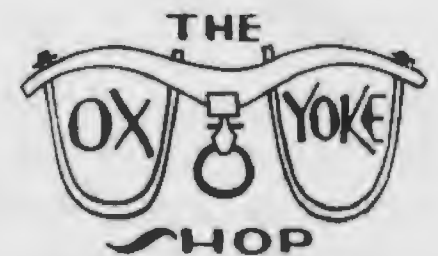


FUN BANDANA in a Gay RED 2-Pc. set accented with white rick-rack. The 3 tiered skirt has an elastic waistband for solid comfort. #43B-36S in Blouse is elastic at neck and sleeves

S-M-L \$18.98 set.
Ex. Lg. \$19.98 set.



KS-1 Perky
Multi-color Patchwork
SKIRTS — Fresh and
Colorful Gored Skirt with
elastic waistband and
Rick Rack trim.
Small-Medium-Large
..... \$12.98
X Lg \$13.98



MARION Skirt #RW —Bold bandana in ROYAL or
PURPLE Gored skirt with elastic waistband
Sm -Med -Lg \$10.98
X Lg \$11.98
Shown with D6521 Blouse White \$8.98



#RM Versatile and Comfortable 2 pc Dresses in
Fresh 50% cotton/50% poly prints. Skirt is 3
tier with elastic in back waistband. Blouse has
raglan sleeves and peasant neckline. Sizes —
Skirt waist — 25-27, 28-30, and 32-34
Assorted very pretty prints \$24.98



#155 CLASSIC GORED SKIRT
with elastic waistband and
White rick-rack trim.
65/35 Perma Press.
NAVY -RED -BLACK -
AVOCADO -LAVENDER
S-M-L \$10.98
Extra Large \$12.98
#155B ELASTIC PEASANT BLOUSE trimmed also
with rick-rack.
65/35 Perma Press.
S-M-L \$7.98
Extra Large \$8.98



#52 Skirt shown on NORMA — Striking BLACK, 3 tier, elastic waist cotton/polyester with WHITE or RED Daisies on middle tier.

Sm -Med -Lg\$15.98
X Lg\$17.98

#5B BLOUSE — White-Perma press Cotton/Dacron broadcloth with perma press eyelet neckline ruffle and puff sleeves.

Sizes 8 thru 20\$8.98

#9B BLOUSE — Same as above but sleeveless.

Sizes 8 thru 20\$7.98

Shown with Style "B"
Pointed CAPE



#52 SKIRT on MARION — NAVY BLUE with 2" Embroidery of Blue Roses

BLOUSE #D6521

CINCHER BELT

SWINGER SHOES



#52 SKIRT shown on DOT — BROWN 3 tier with 2" floral embroidered trim on middle tier.

#19 BLOUSE — White, peasant, with 1" cluny lace insert trim.

Sm-Med-Lg\$8.98
Ex Lg\$9.98

#34 BLOUSE — Same as #19 but with 3" lace trim.

Sm-Med-Lg\$9.98
Ex Lg\$10.98

#52 SKIRT — In basic 3 tier style with elastic waistband. BLACK-RED-NAVY-BROWN. 65/35 Perma Press.

S-M-L\$10.98

Extra Large\$12.98

Or trimmed as shown on Norma, Betty, Dot, Marion.

Sm-Med-Lg\$15.98

Ex Lg\$17.98

#34 BLOUSE — Peasant and pretty with elastic at neck — puff sleeves trimmed with cluny inset lace. WHITE. 65/35 Perma Press.

S-M-L\$9.98

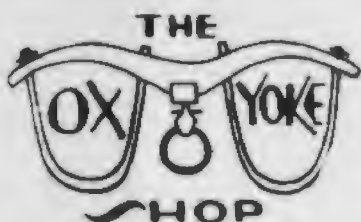
Extra Large\$10.98



#52 SKIRT on BETTY — RED SKIRT with colorful 2" embroidery.

#2 BLOUSE — WHITE with eyelet puff sleeve and elastic neckline.

Sm-Med-Lg\$10.98
Ex Lg\$12.98



#6B BLOUSE

Perma Press, side zipper, sleeveless 1" self ruffle on scoop neck. Sizes 6 thru 20. Colors: WHITE or BLACK **\$7.98**



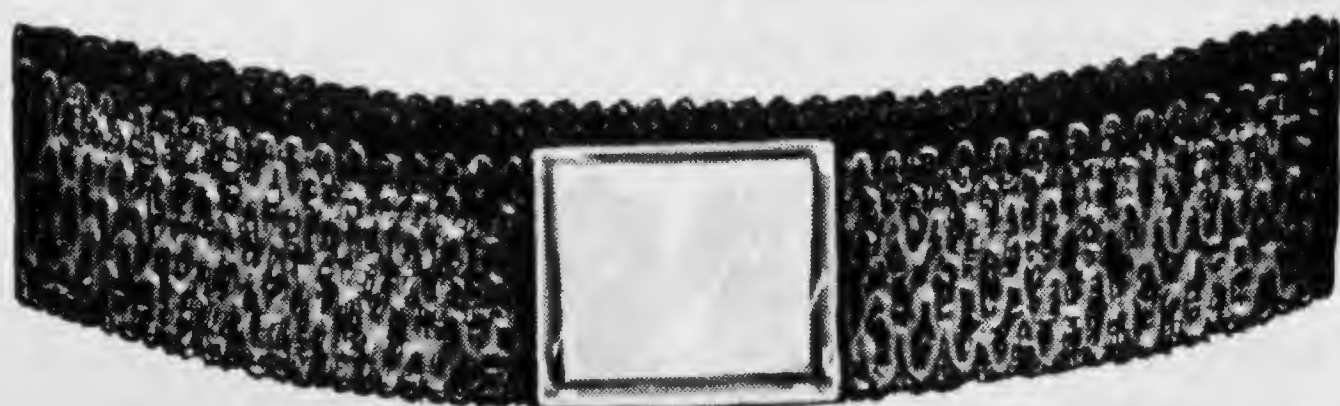
#2B BLOUSE

Classic Peasant style with raglan sleeve in Kodel/Cotton Perma Press. Side zipper. Sizes: 6 thru 20. WHITE **\$7.98**
 Sizes: 40-44 **\$9.98**



#D6521 BLOUSE with Ruffle puff sleeve

50% Kodel/50% Cotton Perma Press. One size fits thru 36. WHITE or BLACK **\$8.98**



#B100 STRETCH BELT in gold or silver mesh elastic 2" wide. State waist size **\$3.00**
 X Lg. **\$3.50**



CINCHER BELT LEATHER

— BLACK or WHITE.
 M-L-XL **\$7.00**
 GOLD or SILVER LEATHER
 M-L-XL **\$8.00**
 Give waist size



#649 CAMISOLE

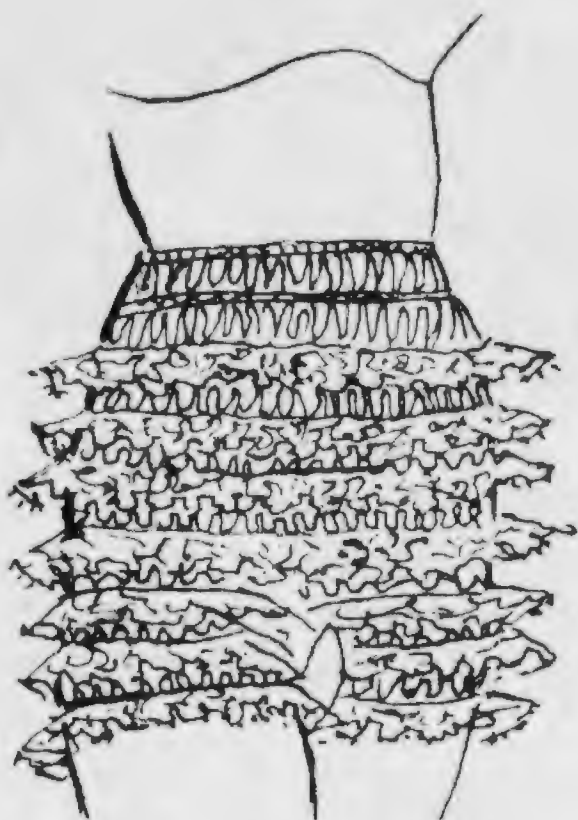
White nylon, stretch lace strap. Sizes 32 thru 38 ... **\$4.98**
 Size 40 has adjustable ribbon strap.



#50 A Peasant Style BLOUSE with soft fullness and raglan sleeve in Dacron/Cotton — WHITE — PINK — MINT — BLUE — YELLOW.

Sizes Reg and Large **\$6.98**

#650 MENS' SHIRTS to match **\$11.98**
 Extra sizes above 17 **\$12.98**



N20 Short **SISSY PANT** in Nylon
Small -Medium -Large -Extra Large
in WHITE, RED, HOT PINK, NAVY,
YELLOW, BROWN or BRIGHT
MULTI LACE\$6.98



SWINGING FRINGE PANTS — NEW!!!
and CUTE. Short Length in Nylon
with 2" white fringe trim at legs
and in rhumba area — WHITE -
YELLOW. RED with RED fringe.
Sm -Med -Lg\$5.98

220 **PANT -BLOUSE** One piece
pant-blouse in soft luxurious
nylon tricot with lace ruffles.
WHITE -RED -BLACK. Snap
crotch. Very comfortable.
In S-M-L-XL\$12.98

221 **PANT-BLOUSE** Same as
above in Dacron/Cotton with
lace ruffles at neckline in
addition to pant ruffles. WHITE
.....\$12.98



N-21 **BO-PEEP PRETTY PANTS**
Cotton Batiste mid-thigh length with
rows of matching lace shirred in with
elastic thread. WHITE -RED -BLACK -
PINK -BLUE -ORANGE -MAIZE -HOT
PINK -ORCHID.
Small, Medium, Large, Ex Lg .. \$7.98

21-N White cotton. Med. Lg. with
5 bright multi laces \$7.98

N-22 Same as N-21, above except
Longer Length -to knee -All WHITE or
MULTI-COLORED lace.
Lg. & X Lg. only\$8.98



GIFT ITEMS

ROUND FLIP-TOP PURSE

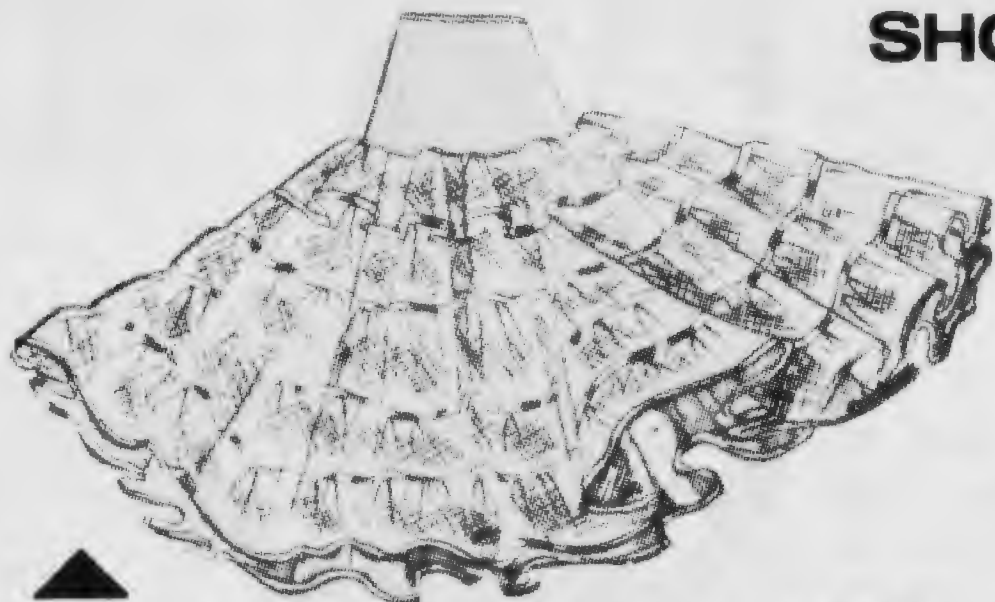
ASHTRAY 2½" Diameter in Red or
Black Square Dancer motif
on snap top. \$2.00

FANCY RIBBON GARTERS \$1.75



1301 Garter with gun and
holster, asst. color
genuine leather holster
with rhinestones or
pearls, Wide lace in
black or white.

SHOW OFFS!

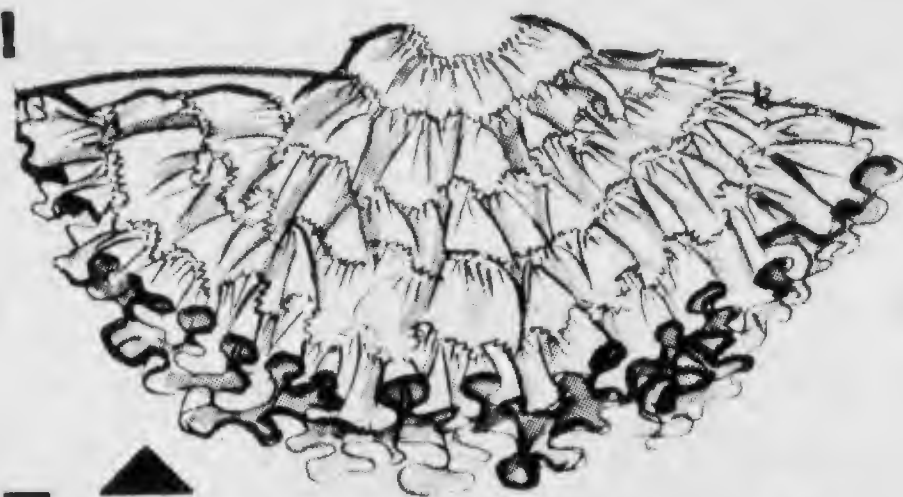


578 A FIVE TIER FAVORITE — NOT TOO FULL

Outer Skirt of crisp "Nylon Baby Horsehair," tricot yoke. Self color binding on each tier. Soft Underskirt.

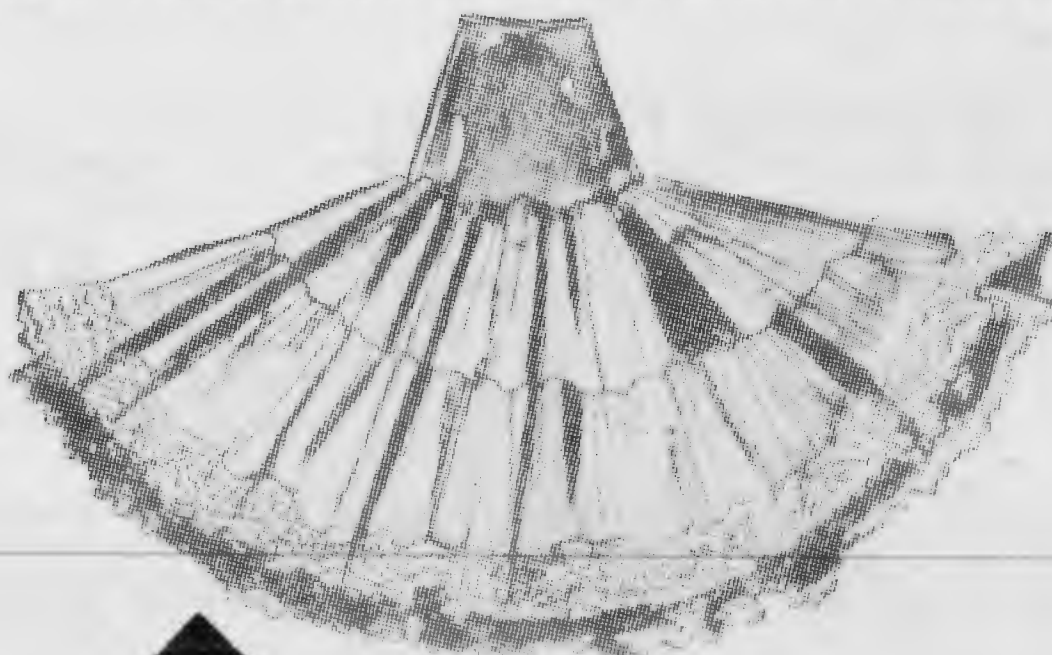
WHITE -RED -BLACK -YELLOW -BLUE -HOT PINK.

Sizes Petite, Small, Med., Large, Ex Large
.....\$10.98



50 YARDER —

CRISP NYLON MARQUSETTE in one layer. Cotton Batiste Top and 4 tiers of Ruffles. Sizes: Petite 19", Sm. 20", Med. 21", Lg. 22" — Longer if needed -Special order. WHITE, YELLOW, HOT PINK, PURPLE, BROWN, NAVY.\$19.98



580 FEMININE and HEAVENLY SOFT

(Not a Stick-out) Very full Nylon Chiffon -2 layers of 2 tiers. Lace Trimmed. WHITE -RED -HOT PINK -YELLOW -NAVY -BROWN - Sizes: Petite, Small, Med., Large\$17.98

Multi Pastel\$18.98

24" and 25" long add \$2.00 to above prices.

NOTE

Lengths of Petticoats as follows:
P-19", S-21", M-23", L-24", XLG-25"



588 SOLID COLOR, THREE FLOUNCE

A Dancer's Delight — Two flounces of Nylon Horsehair, underskirt of Nylon sheet. Cotton yoke with elastic in casing that can be replaced.

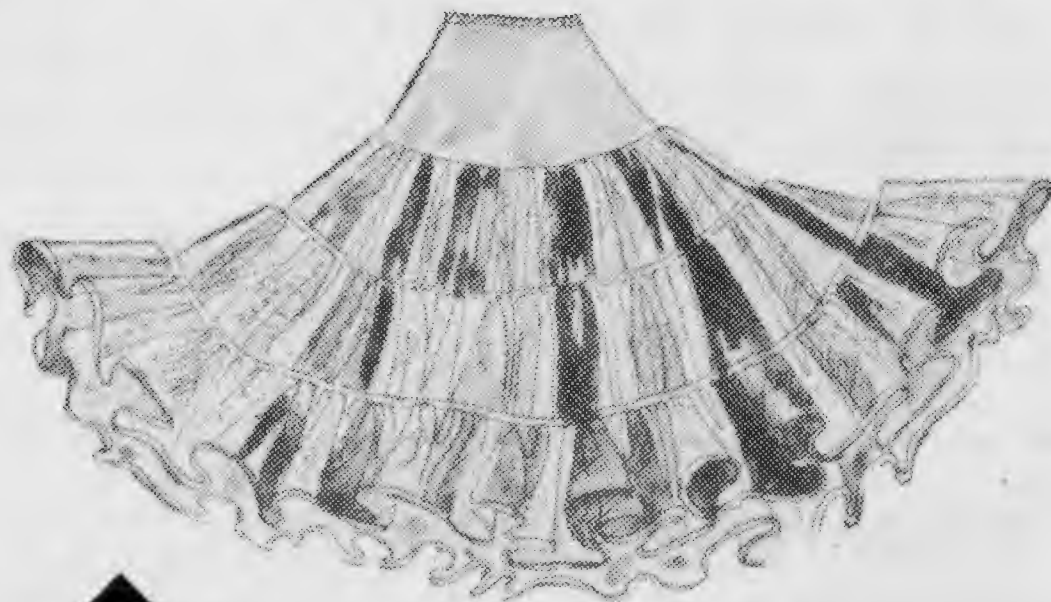
YELLOW -WHITE -RED -HOT PINK Nicely fills in the dress.

Sizes: Petite, Small, Med, Large\$17.98



PETTI-PAK

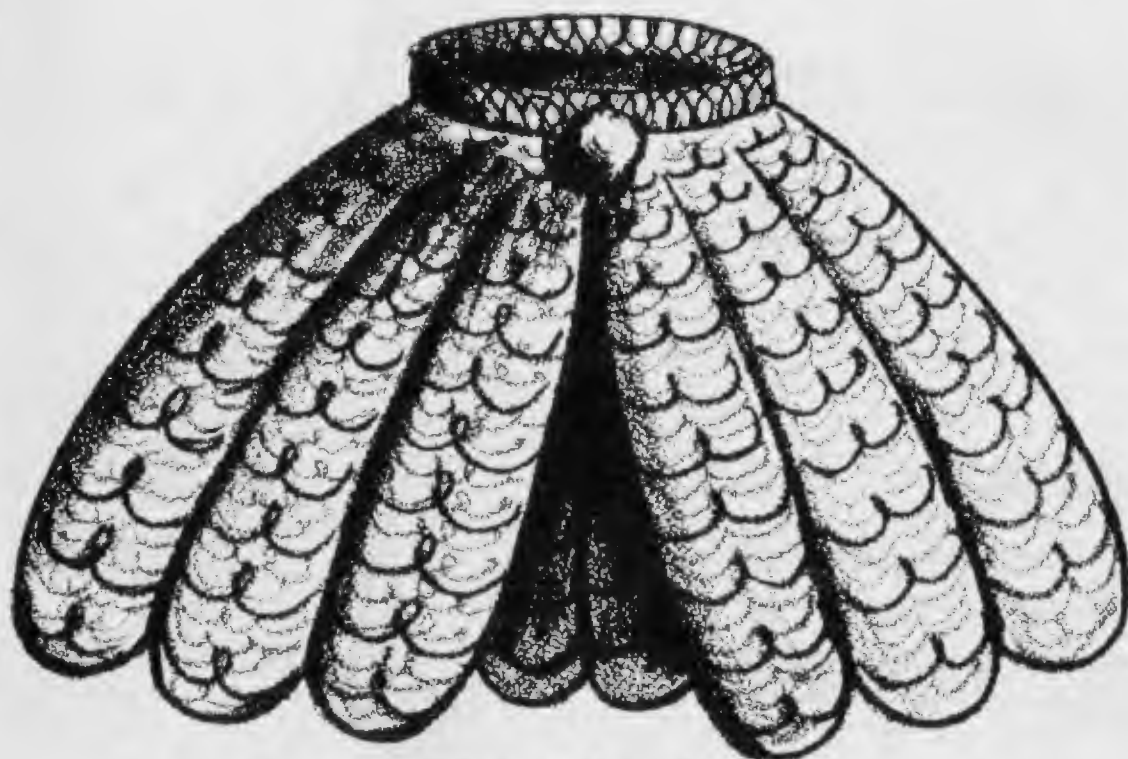
A transparent vinyl bag with a drawstring top to transport your petticoat. \$2.00



590 BABY HORSEHAIR PETTICOAT of 3 tiers. Underskirt of nylon sheer tiers for additional fullness and comfort. Tricot yoke. Medium fullness.

WHITE -RED -HOT PINK -GOLD\$15.98
Pet-Sm-Med-Lg-XLg.

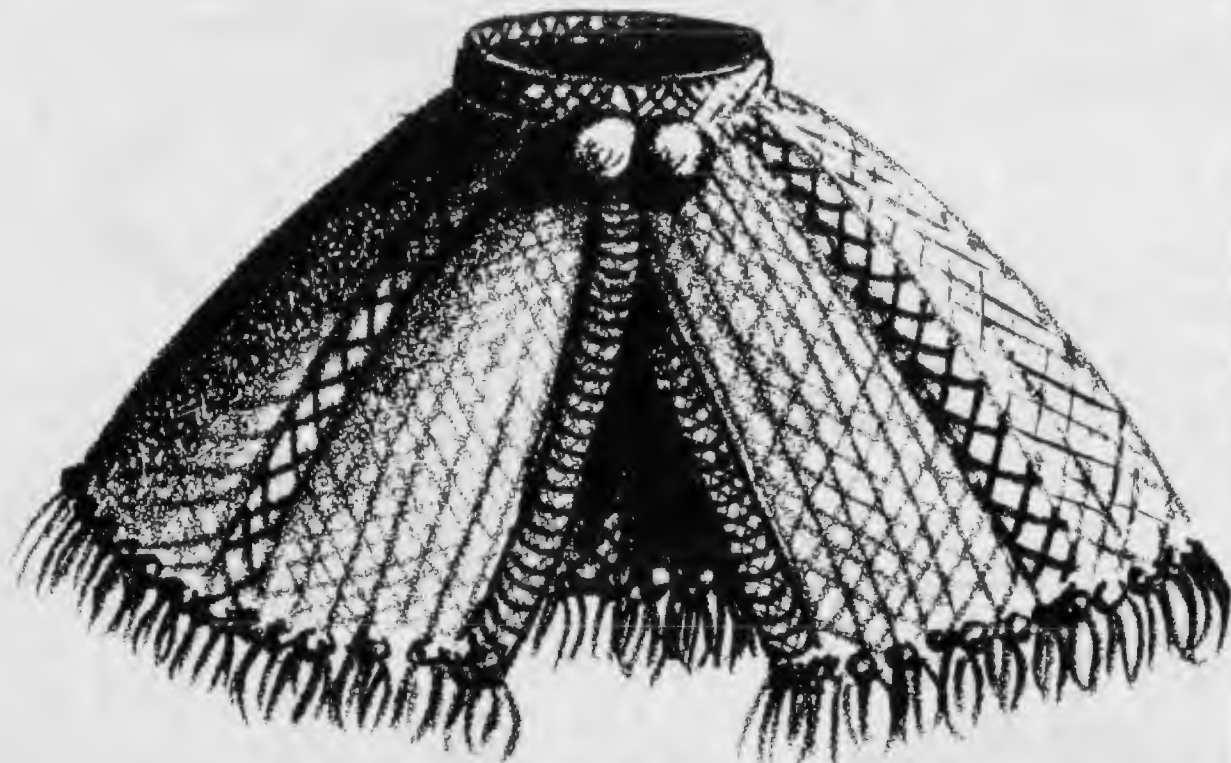
**HAND CROCHETED CAPES of
WASHABLE ORLON
TO FLATTER YOU**



STYLE A (scalloped)



STYLE B (pointed)



STYLE C (fringed)

Can be ordered in any color. Allow 4 weeks for delivery. Small, Medium, Large **\$17.98**
Extra Large **\$19.98**

FOR the SEWERS

Pattern Packets Lady's Wardrobe — only one pattern is required for all sizes **\$3.00**



**No. 270—Misses' Square Dance
Wardrobe**

Sizes 6-20

Five necklines on fitted bodice. Full circle, or extra-full, 5-gored circular skirt, with or without bottom ruffle.

Three vests. Two embroidery patterns and appliques for vest, plus matching embroidery and applique patterns for Men's Western Shirt.

Sissy Pants may be fastened to blouse with under-crotch opening, or made separate. Full sleeve and extra-full sleeve. Zippered down the back.

3.25 for Canada, Gr. Brit. & So. Amer.

**No. 160 -Men's Western
Shirt**

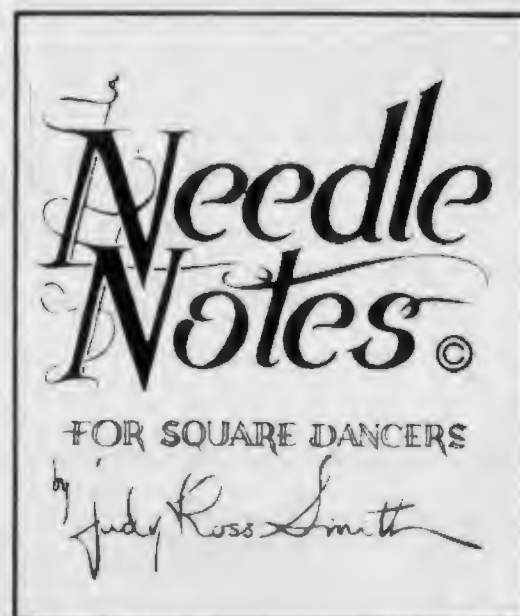
Sizes S -M -L -XL -
XXL **\$1.50**

His classic Western Shirt, long and short sleeve. Can be made with contrasting yokes. \$1.75 for Canada Gr. Brit. & So. America.



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Clothes .. **\$5.00**

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CHILDREN'S PAGE



◀ **# 8** 1 Piece RED or TURQ poly/cotton trimmed with rick rack and lace.
 Sizes 8 -10 -12 **\$13.98**

• ADORABLE •

17 Peasant blouse of Dacron/Cotton with elastic in neck and puff sleeves, trimmed with colorful braid. WHITE.

32 Skirt -Checked gingham, 65% Polyester/35% Cotton with elastic waistband and colorful braid trim in RED or NAVY.
 Sizes 10 thru 14. Set at ... **\$15.98**



◀ **# 31** Skirt -Gay Red Bandana with rick-rack trim and elastic waistband. Perma Press. Sizes 10, 12, 14 **\$8.98**

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18 White Blouse in Dacron/Cotton Peasant Style -Lace Insertion.
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178 GIRLS' PETTICOAT — Baby Horsehair -Nylon top -2 layers, soft underskirt. S -15" Lg., Med. 17" Lg., L -19" Lg. **\$7.98**

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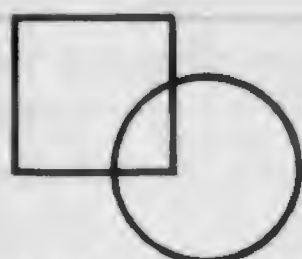


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1514 Cotton Bandana
Fabric, easy tie, sewed
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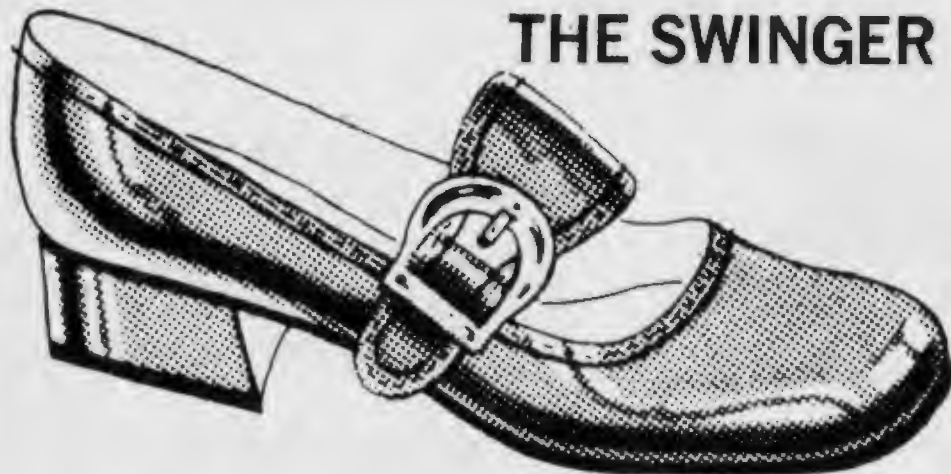
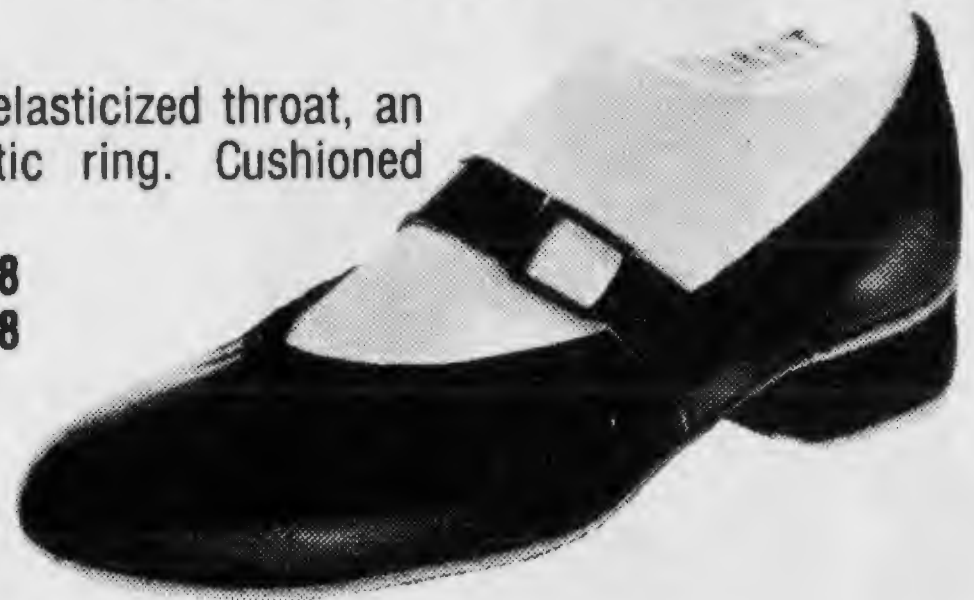


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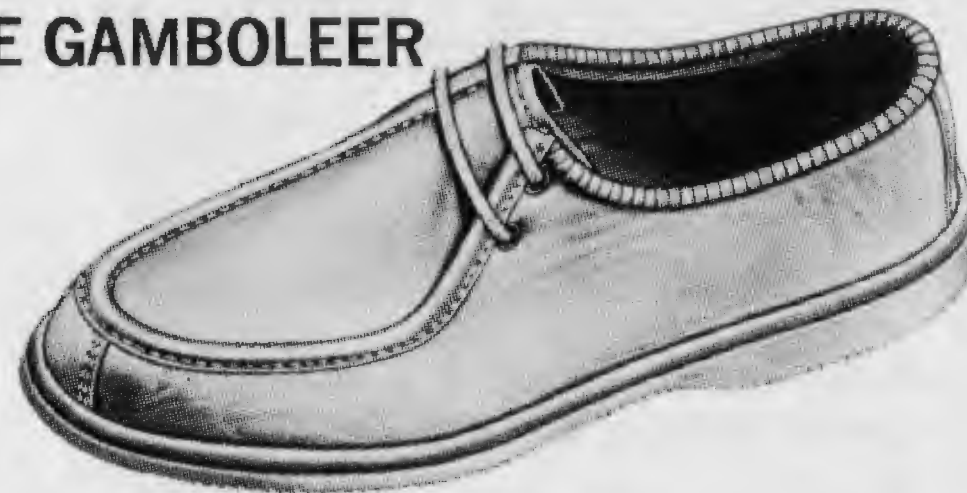


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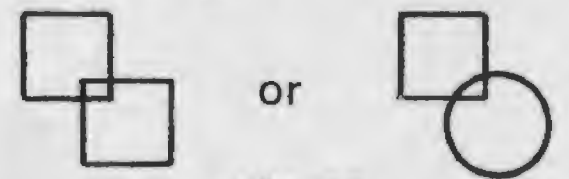
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102 Crepe Narrow
Colonel, Red, Brown,
Blue Grosgrain79

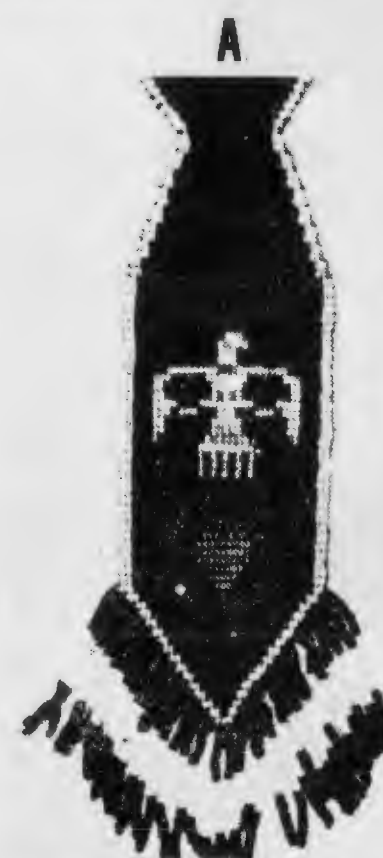


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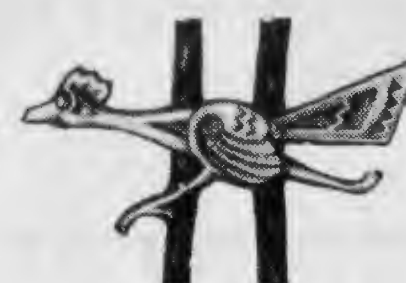
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Gilt or Silver. Horse Head, Boot, Hat, Wagon.
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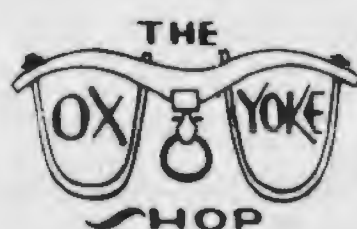
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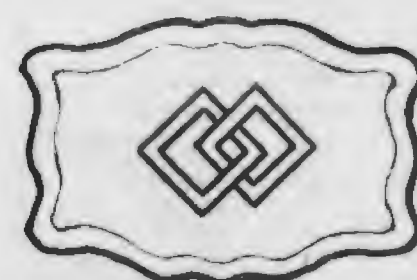


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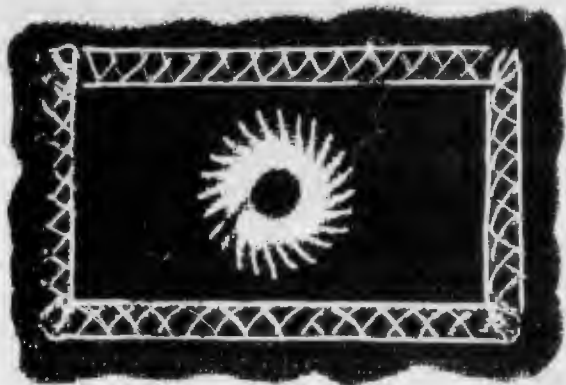


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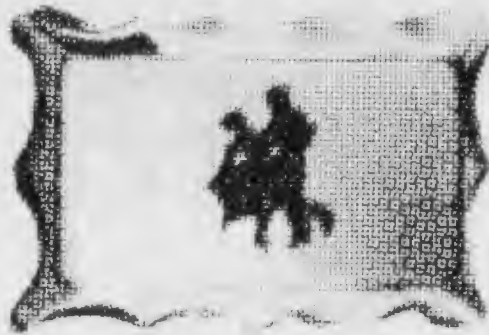
101T Bolo Tie to match
. \$2.50



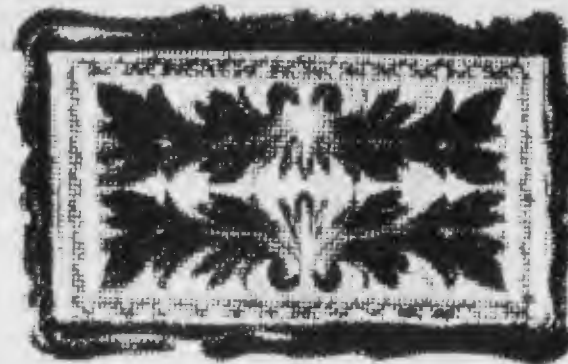
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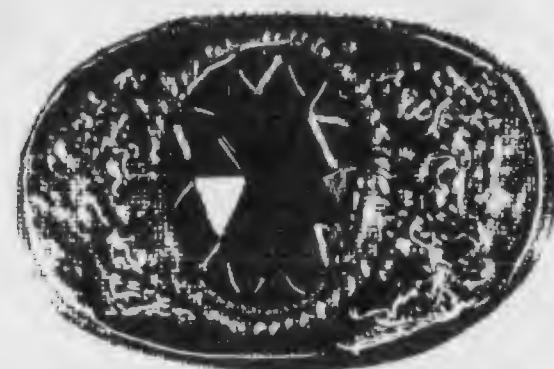
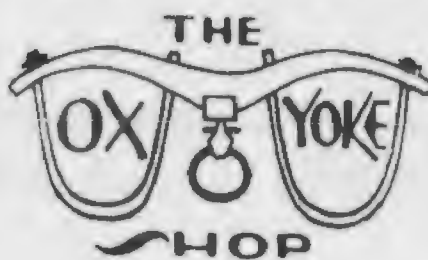


P1383 1½" Chase Engraved
..... \$3.50



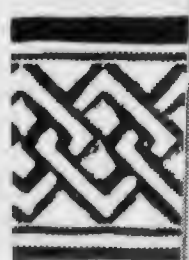
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Belt -Desert Flower. Sizes 34
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N-A 5

BADGES "Dancing Grandma" or "Dancing
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**LOOK OUT
DANCING GRANDMA**



N-A 3



N-A 11



N-A 7



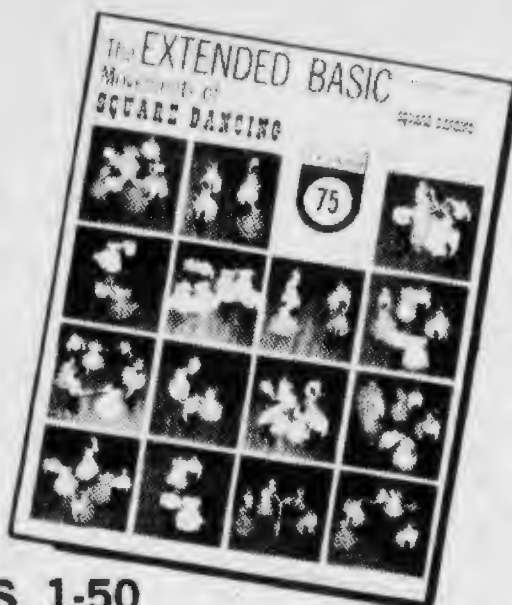
N-A 2

JEWELRY



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BASICS 1-50

This book contains the first 50 basics of square dancing with many photos and diagrams to help make square dancing easy for the student dancer.

EXTENDED BASICS 51-75

This book continues on from the 50 basics with basics 51-75. Photos and diagrams are an invaluable help for the progressing student dancer.

.25 EACH

STEP • CLOSE • STEP Round Dance Basics by Frank Lehnert

\$5.00



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by
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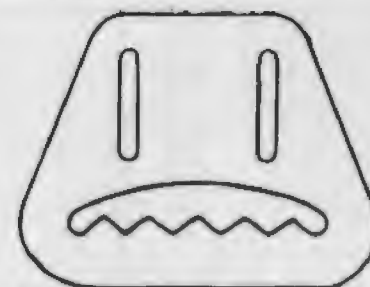
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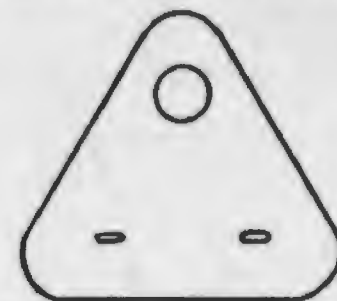


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Leather Teeth to prevent slipping



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HOLDER of Leather hangs
from snap of Shirt Pocket.
WHITE — BLACK — BROWN.

.25

(DANCE WITH ME, continued from page 40)

SEQUENCE: A — B — C — A — B — C — A plus Ending.

Ending:

- 1-3 (Twirl) Fwd Waltz; Thru, Side, Close; Apart, Point, —.

LITTLE BO-PEEP CHA CHA — Wild West 3-5
Choreographers: Jim and Enid Hunnemeyer

Comment: A busy cha-cha with music to carry the dance right along. One side of record is cued.

INTRODUCTION

- 1-2 OPEN-FACING Apart, Point, Together to CLOSED M face LOD, Touch; Rock Side, Recov, Touch, —;

PART A

- 1-4 Side, Close, Cross Out to SIDECAR, Step/Step; Side, Close, Cross In to BANJO, Step/Step; Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd;

- 5-8 Rock Fwd, Recov to LEFT-OPEN facing RLOD, Fwd/Close, Fwd; Rock Fwd, Recov to face LOD in SEMI-CLOSED, Fwd/Close, Fwd; Retain lead hands Change Sides, 2, Step/Close, Step; Pick-up to CLOSED M facing LOD, 2, Step/Close, Step;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

- 1-4 Side, Behind, Side/Close, Turn Bk to Bk; Side, Behind, Side/Close, Turn to OPEN face LOD; Circle Away, 2, Step/Close, Step; Circle Together, 2, Step/Close, Step M facing WALL and partner;

- 5-8 Change Sides, 2, Fwd/Close, Fwd; Lunge Fwd, Recov Turning 1/2 R to face COH, Fwd/Close, Fwd to BUTTERFLY; Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd;

- 9-12 Repeat action meas 1-4 Part B moving twd RLOD:

- 13-16 Repeat action meas 5-8 Part B returning to CLOSED with last three steps:

SEQUENCE: A — B — A plus Ending.

Ending:

- 1-2 Apart, Point, Together, Touch; Rock Side, Recov, Apart, Point.

QUENTIN'S THEME — Grenn 14225

Choreographers: Ken Croft and Elena de Zordo

Comment: A busy waltz with adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

- 5-8 (Twirl) Side, Behind, Side; Thru, Face WALL in BUTTERFLY, Close; Side, Draw, Close; Side, Draw, Close;

PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Roll, 2, 3 end facing LOD in OPEN; Fwd, Point, Fwd;

- 5-8 Back Twinkle, 2, 3 to face RLOD in LEFT-OPEN; Fwd, Fwd, Rock Bk; Bwd Waltz, 2, 3; Back, Face WALL in BUTTERFLY, Close;

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL:

PART B

- 17-20 Twisty Vine, 2, 3; Cross, Side, Close to CLOSED; Dip Back, —, —; Manuv, 2, 3 M face RLOD;

- 21-24 (R) Waltz Turn end M face COH; Side, Draw, Touch; (L) Waltz Turn face RLOD; (L) Waltz Turn face WALL in BUTTERFLY;

- 25-28 (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD; (L) Waltz Turn; (L) Waltz Turn end M face WALL;

- 29-32 Fwd, Side, Close; Step Apart to BUTTERFLY, Touch, —; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 (Twirl) Side, Behind, Side; Thru, Face WALL in BUTTERFLY, Close; Side, Draw, Close; Side, Draw, Close; Apart, Point, —.

BORN TO DANCE — Grenn 14225

Choreographer: Vernon

Comment: An easy two-step. Not up to usual Grenn music.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Circle Away Two-Step; Together Two-Step to SEMI-CLOSED;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in BUTTERFLY; Side, Close, Fwd, —; Side, Close, Back to BANJO, —;

- 5-8 Banjo Wheel Two-Step; (Under Two-Step) Step, Close, Step to face WALL in BUTTERFLY, —; Side, Close, Thru, —; Back, Side, Thru to SEMI-CLOSED facing LOD, —;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end facing LOD in OPEN; Fwd, Close, Back, —; (L Twirl) Back,

5-8 Turn face RLOD, Close to CLOSED, —;
 Turn Two-Step; Turn Two-Step; (Twirl)
 Side, Behind, Side, —; (L Twirl) Side,
 Behind, Side, —;

9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B:
 SEQUENCE: Dance goes thru twice end with a
 Smooch.

Using some of the CALLERLAB selected
 quarterly movements, this collection of three
 dances comes from the Caller's Notes of the
 National Capital Square Dance Leaders Associa-
 tion, Camp Springs, Maryland.

Heads lead right, circle to a line
 Right and left thru
 Ladies lead dixie style to an ocean wave
 Boys cross run, lockit
 Right and left thru, cross trail
 Allemande left

Heads square thru, swing thru
 Scoot back, lockit
 Right and left thru, pass thru
 Wheel and deal, zoom
 Centers pass thru
 Allemande left

Heads star thru, double pass thru
 Boys run, transfer the column
 Boys run, star thru
 Pass to the center
 Square thru three quarters
 Left allemande

CONTRA CORNER

THE MARKET LASS

Traditional

Formation: 1-4-7-etc., couples active but not
 crossed over

Record: Shaw 1008

Intro — — — —, Actives roll out and down the
 outside

1-8 — — — —, Below two couples and cross
 the set

9-16 — Pass one take both couples forward
 six and back

17-24 Right hand to partner turn three quar-
 ters

25-32 — — — —, — Forward six and back

33-40 Right hand to partner turn three quar-
 ters

41-48 — — — —, With the couple above right
 and left thru

49-56 — — — —, — Right and left back*

*Caller indicates ON AT THE HEAD every
 third sequence thru the dance.

SINGING CALL*

EL TORO

By Bill Volner, Sikeston, Missouri

Record: Thunderbird #138, Flip Instrumental
 with Bill Volner

OPENER, MIDDLE BREAK, ENDING

Grand parade

FIGURE:

Heads square thru four hands
 Meet the corner do a do sa do
 Swing thru two by two boys run to the right
 Ferris wheel when you're thru

Pass the ocean lockit

Square thru three hands swing the corner

Promenade when I'm traveling

My handle is El Toro just break

El Toro the square dance calling man

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

POLYNESIAN

By Garth Gates, APO San Francisco

Heads lead right, circle to a line

Fan the top, right and left thru

Spin chain thru, boys run right

Wheel and deal, dive thru

Star thru and

Cross trail to a

Allemande left

MAXIE (60)

By Ron Mineau, Arroyo Grande, California

Head ladies chain, rollaway half sashay

Spin the top, step thru

Circle to a two-faced line

Boys circulate, girls trade

Girls run left, girls circulate

Boys trade, all eight circulate

Boys cross run, swing thru

Boys run, couples circulate

Girls cross run, bend the line

Allemande left

DOUBLE MIXER (63)

By Dick Hamilton, Deer Lodge, Montana

First and third bow and swing

Promenade the inside ring

Three quarters round the inside track

Face the middle, double pass thru

All U turn back

Center four box the gnat

Right and left thru turn the girl

Outside couples a half sashay

Double pass thru

First couple right, next go left

Pass on thru with couple you meet

On to the next and cross trail

Left allemande

Darrell Hedgecock
San Jose, California
(47)

Heads star right go full around
Now back by the left
Star promenade your corner
Outside dancers roll back
Promenade the outer track
Right to corner, left to next
For an allemande thar
Shoot that star, one more thar
Go right and left
Forward two for an allemande thar
Shoot that star go full around
Do sa do the lady in front
Same lady star thru
Those facing out separate round just two
Hook on for lines of four
Pass thru, ends turn in
Centers star thru, pass thru
California swirl
Four ladies star right to opposite gent
Do paso, roll promenade
Ladies roll back for right and left grand
Couples promenade

(53)

Ladies star left full around
Back by the right
Star promenade your man
Ladies back out, gents swing in
Couples promenade, gents roll back
Promenade the corner girl, ladies roll back
Go right and left and forward two
Gents swing in allemande thar
Slip the clutch, allemande left
Promenade, ladies roll back
Go right and left and forward two
Gents swing in allemande thar
Shoot that star, weave the ring
Do sa do, promenade

An error was made in the March issue of SQUARE DANCING in the following dance by Ron Mineau. Here is the correct version.

KEEP ALERT

By Ron Mineau, Arroyo Grande, California
Heads curlique, walk and dodge
Curlique, box circulate
Walk and dodge (girls walk)
Girls fold, star thru
Couples circulate, bend the line
Pass the ocean, recycle
Right and left thru, dive thru
Pass thru, star thru
Pass thru, wheel and deal
Zoom, centers swing thru
Girls trade, recycle
Turn thru, left allemande

TELAL

By Joe Saltel, Eureka, California

Two and four flutter wheel
Curlique, walk and dodge
Circle halfway round
Veer left, ferris wheel
Double pass thru
Cloverleaf, zoom
Square thru three quarters
Left allemande

SHORTY

By Bob Cathcart, Ottawa, Ontario, Canada

Heads lead right then
Circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique
Cast off three quarters
Recycle, box the gnat
Right and left grand

AN EASY ONE

By Trent Keith, Memphis, Tennessee

Heads square thru
Pass thru, U turn back
Curlique, men fold
Girls U turn back, pass thru
Men turn thru, girls turn back
Left allemande

SINGING CALL*

CARIBBEAN

By Jeanne Moody, Salinas, California

Record: **Scope #594**, Flip Instrumental with
Jeanne Moody

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain go cross that ring

Join hands and circle to the left

Ladies center men sashay

Circle left around that way

Ladies center men sashay and then

Allemande left the corner girl

And weave that ring

When you meet do a do sa do promenade

Promenade her home where you'll swing and
sway

To the beat of the Cuban conga far away

FIGURE:

Heads square thru four hands with you

With the sides do a do sa do

Swing thru and then boys run right

Bend the line and flutter wheel tonight

Well now you square on thru

Three quarters round swing the corner girl

And then promenade promenade her home and

Swing and sway on the Caribbean shore far
away

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SOMETHING NEW

Have you noticed that the type in this section is larger this month? It should eliminate eyestrain and make for easier reading. Even so, this month there are 44 patter calls, drills, round dances and a contra. We hope you like our new type size.

WHAM

By Fred Bailey, Rush City, Minnesota
Promenade, heads wheel around
Slide thru, swing thru
Fan the top, single hinge
Boys run, square thru three quarters
Allemande left

BELNA

By Jim Schnabel, Alexandria, Virginia
All promenade, men roll back one
Promenade corner, heads wheel around
Right and left thru, pass the ocean
Swing thru, all eight circulate
Boys run, tag the line right
Wheel and deal, swing thru
All eight circulate, girls run
Tag the line right, wheel and deal
Left allemande

SEVENTY SIX

By Ron Bessette, Grand Prairie, Texas
Heads pass the ocean
Lockit, pass thru
Separate go round one come into middle
Pass thru, curlique
Make a wave across, spin chain thru
Centers circulate one position
Boys run right
Square thru three hands
Allemande left

John Ward

Alton, Kansas

Heads lead right, circle to a line
Pass the ocean, trade and roll
Star thru, as couples circulate
Wheel and deal, swing thru
Boys run, ferris wheel
Reverse the flutter
Centers pass thru, left allemande

Heads square thru four hands
Pass the ocean
Cast off three quarters
Circulate, boys run
Trade by, pass the ocean
Cast off three quarters round
Circulate, boys run
Trade by, left allemande

Alex McMurray

Melbourne, Australia

Sides square thru four hands
Swing thru and the boys run
Half tag and scoot back
Spin chain thru, centers run
Half tag and boys circulate
Now the boys run and couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads star thru, California twirl
Swing thru, boys run
Half tag and scoot back
Swing thru, centers run right
Half tag to an ocean wave
Boys trade, boys run
Wheel and deal
Left allemande

SINGING CALL

MERRY GO ROUND OF LOVE

By Don Franklin, Arvada, Colorado
Record: Wagon Wheel #131, Flip Instrumental
with Don Franklin
OPENER, MIDDLE BREAK, ENDING
Circle left on the merry go round
The merry go round of love
Round and round on the merry go round
Finding true love sure is tough
Walk around that corner girl
See saw your own men star by the right
And turn it one time around
Allemande left your corner
Do sa do your own left allemande
Promenade your own
Some people falling off some getting lost
Some getting ready to jump
Here we go round the merry go round
The merry go round of love

FIGURE:

One and three you flutter wheel
Around the ring you go
Sweep one quarter pass thru
Right and left thru you know
Do sa do and one time around
Swing thru two by two boys run to the right
Half tag trade roll and swing
Your corner lady around
Allemande left your corner
Promenade the one you found
Some people falling off some getting lost
Some getting ready to jump
Here we go round the merry go round
The merry go round of love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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or round dance) (Minimum
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& Posters (indicate #1 color
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order 12)
- BB** Learn to Square Dance Post
Cards (\$2.75 per 100,
minimum order 100)
- CC** Completion Cards (indicate
Basic or Extended Basic
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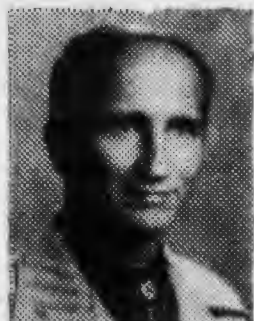
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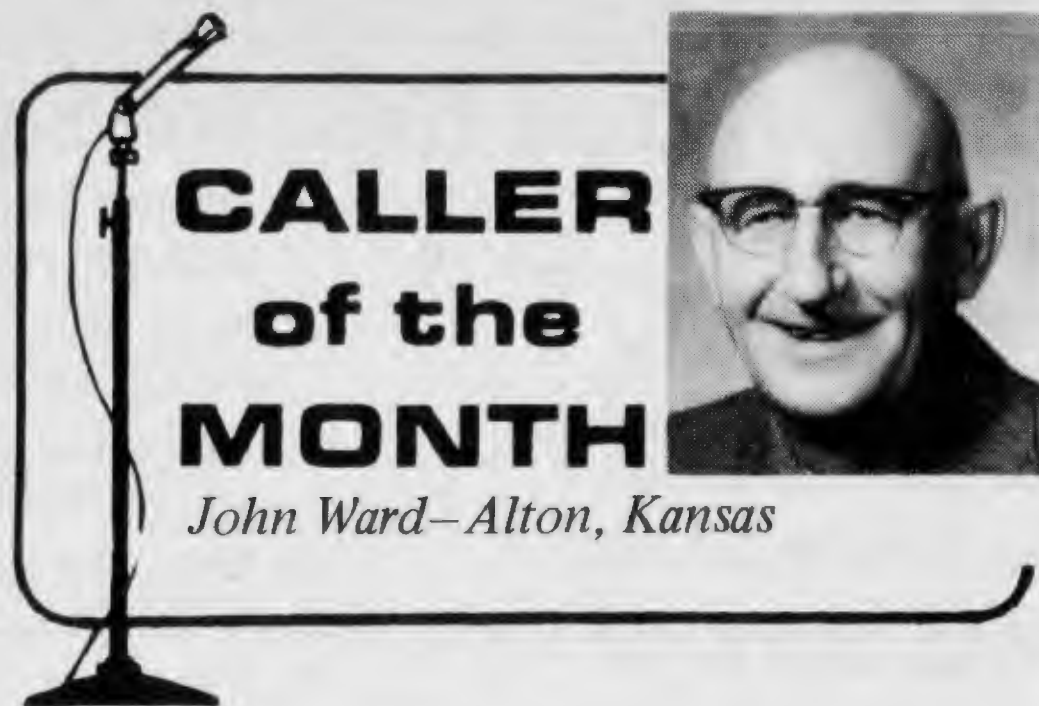
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CALLER of the MONTH

John Ward—Alton, Kansas

A BACHELOR living in rural Alton, Kansas, John Ward has always been a farmer. He is also proud to be an avid square dance enthusiast. John started square dancing in 1955.

In 1956 John attended his first week long summer square dance camp. The experience was such a pleasant one that he has attended a summer square dance camp nearly every year since then. One of the highlights was attending the Sets In Order Asilomar Institute in 1958.

John started calling for a local club in 1957 and is now calling for three clubs and teaching a number of classes. He began writing square dance calls and submitting them for publication in 1961 and has continued writing patter calls ever since. You'll be sure to find some of his calls in nearly every issue of **SQUARE DANCING** magazine.

For the past year John has enjoyed being Workshop Co-Editor for Travel On, the Kansas square dance publication.

His philosophy? John says, "Square dancing is the best hobby for relaxation and good entertainment to be found."

Through his calling and writing John has contributed much to his favorite hobby.

RH 203 "LIVING WITH THE SHADES PULLED DOWN"

Flip singing call by Darryl McMillan

RH 204 "SOMETIME GOODTIME SOMETIME BADTIME"

Flip singing call by Darryl McMillan

RH 205 "LAST OF THE OUTLAWS"

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RH 301 "LOVE PUT A SONG IN MY HEART"

Flip singing call by Bill Terrell

RH 401 "SITTING ON TOP OF THE WORLD"

Flip singing call by Johnny Walters

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IN MEMORIAM

Instructor and caller for the Shirts and Skirts Square Dance Club of Joplin, Missouri, for 15 years, Roy "Bud" Young passed away in March. Roy is survived by his wife, Norma, and son, Stephen. Our heartfelt sympathy to his family and many friends.

(LETTERS, continued from page 3)

some hard working class members we started a class which became "The Camel Promenaders," the first club on Bahrain. We're still dancing and have a children's group, "The Bahrain Pee Wees." We've also held our first annual Camel Promenade. We hope to continue dancing in this area for a long time and will be looking forward each month for our "Sets in Order" magazine to arrive keeping us up-to-date with the rest of the square dance world. If anyone is ever out our way drop in and dance with us; we'd be glad to have you.

Russ Cowney
Box 21, NCSO Bahrain
FPO New York 09526

Dear Editor:

I refer to the CALLERLAB selection "Lockit." I could work for years and never come up with a name that would come as far from describing what the dancers are expected to do. The basic is not bad, just the assinine name that is attached to it. . . . Lockit to me would simply imply, "Stay where you are" and not "centers hinge 1/4 and ends move up". . . . I have been calling for 15 years for a club that has built and paid for its own hall, large enough to hold 40 squares. The sad part is that these stupid basics have run off 36 squares of the 40 we should have dancing. If these traveling inventors had to teach the dancers they call to themselves, they would find out what I'm

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talking about. . . . Why can't they at least come up with a name for these movements that is descriptive of what they expect the dancers to do?

D. I. Rising
Cascade, Idaho

Dear Editor:

I am a new caller in Texas and have been receiving your magazine only a short time. I enjoy all parts of your articles and find them helpful in all respects. Square dancing in this area is growing. Our new Swingtime Center especially for square dancing is usually bulging with dancers. Really great!

George Nelson
Fort Worth, Texas

Dear Editor:

What a pleasure it was to read "The Heritage Dancers of Arkansas" in the March issue of SQUARE DANCING. We look forward to this type of exhibition at the National Convention in Anaheim. Hopefully the "fever" will continue and heritage grow stronger and take its rightful place in American square dancing. . . . "Pappy" Shaw loved his Cheyenne Mountain Dancers, certainly must have enjoyed the Silver

Spurs of Washington; one wonders if he may not be beaming on the activities in Bella Vista, Arkansas.

Dorothy Neitzke
Vista, California

Dear Editor:

. . . . Would recommend that all clubs furnish their class members with the Basic Movements 1-50 and the Extended Basics 51-75 Handbooks. Our class was furnished these booklets free and they enjoyed them very much. If the club can't afford to purchase them for the learners, at least they could be told the booklets are available if they wish to purchase them.

J. N. Criswell
Bristol, Virginia

Dear Editor:

On our recent trip to the South Pacific we were privileged to dance with Suzy Q Squares in Brisbane, Australia. The excellent caller for the friendly dancers in Dr. Ivor Burge. This club is noted for its nice styling and as far as we are concerned we'd give them another gold star for the gracious and warm manner in which they received us. Our later visit to Christchurch, New

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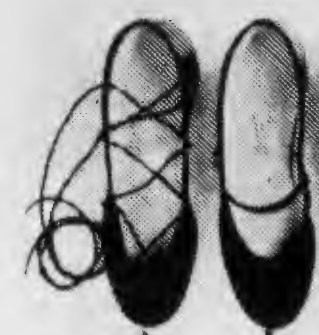
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Zealand, afforded us an opportunity to dance with Cathedral Squares. Caller Art Shepherd and his lady, Blanche, were so gracious as to drive us to the dance that evening, setting us free from the anxiety of remembering to drive on the left side of the street. Another pleasant experience was dancing to Art's good calling and enjoying the company of his friendly dancers. We are looking forward to seeing the Burges and Shepherds at the National in June.

Margaret and Lyndal Smith
 Denver, Colorado

Dear Editor:

Dancers, especially new ones, have varied reactions to lady callers. The reaction I got the other night was priceless. My husband, who is also a caller, and I went with our class to visit a new club of seven squares of brand new enthusiastic dancers. Their caller invited us to call. When I had finished a young man rushed up and said, "That was great! We've never had a call girl before." His embarrassment, when he realized what he had said, was no match for the delight he caused the group who had overheard,

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or I must admit, the delight he caused me. I'm still chuckling!

Phyllis Hambridge
Greenwich, Connecticut

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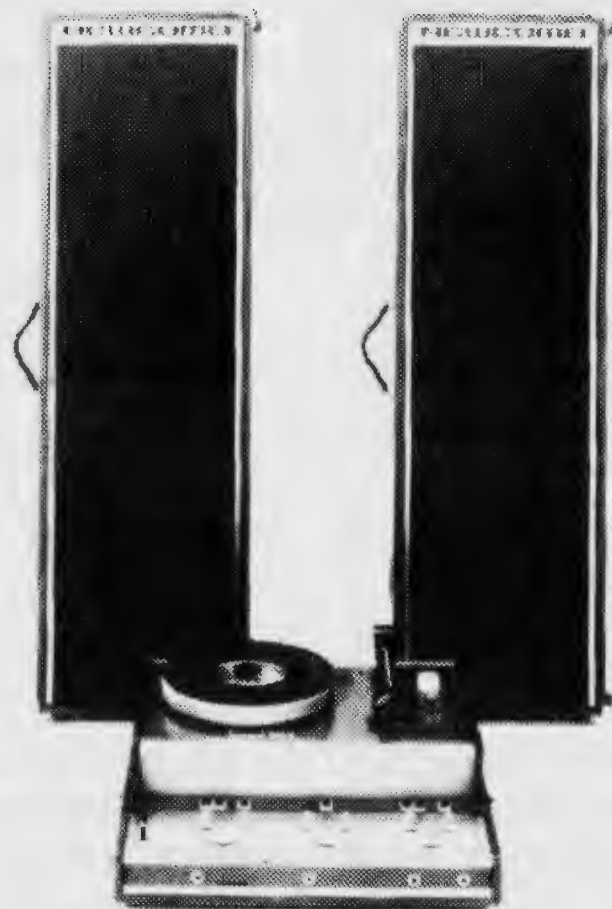
The cost for the Choreography Seminar to be conducted by Jack Lasry June 23 at the Quality Inn in Anaheim, California, was inadvertently omitted from the March ad in SQUARE DANCING. The cost is \$15.00. Please make checks payable to Jack Lasry, 19010 N.W. 11th Ave., Miami, Florida 33169.

(WORLD, continued from page 35)

and the Callers Association of Modesto will be presenting their 10th Annual Cup of Gold Promenade at the Sonora Fairgrounds June 18th, 19th and 20th. Callers scheduled include Ron Welsh, Bob Henderson, Bob Vinyard and Bob Wickers. Manning and Nita Smith will be in charge of the round dancing.

Palm Springs outdid itself again in March for the Second Annual Square and Round Dance Festival. 2,000 square and round dancers from Canada and almost every state in the United

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 TB 140 Riverside—Called by Bill Volner
 TB 141 Welcome Back to My World—Called by Bob Bennett
 TB 142 Willow Tree—Called by Bud Whitten
 TB 143 Carolina Country Morning—Called by Bobby Keefe



Bud Whitten



Bill Volner



Harold Thomas



Bob Baker



Bob Bennett

FA 501 Linda On My Mind—Called by Bob Baker

FA 502 Homemade Love—Called by Gale Congdon

Hoedowns

- TH 513 Sailing/Jarring
 TH 514 Big "G" Rag/Good Day Hoedown
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States filled the pavillion. Friday night was singing call night with Osa Mathews; Wayne West called Saturday afternoon and evening; Bob Van Antwerp rounded out the affair as he called the Sunday afternoon dance. Guests of honor were Mr. and Mrs. E. Wildermuth from British Columbia.

An Anniversary and Trail End dance will be hosted by the Star Whirlers in Salinas on June 22nd. Location is the new Salinas Community Center and Ron Besette and Otis Hollibaugh will call for the dancing.

Griswold's Inn at Claremont will be the scene for some pre and post-Convention dancing. On June 23rd Lee Kopman and Bob Fisk will call for a special Trail In dance. Following the Convention on Sunday afternoon, Bob and Lee will conduct a three-day "almost" weekend on June 27th, 28th and 29th.

Texas

"Shrimp Festival '76" in Galveston is now history and what a page it will be in the Isle-A-Manders Square Dance Club records. 126 squares danced on Saturday night and on

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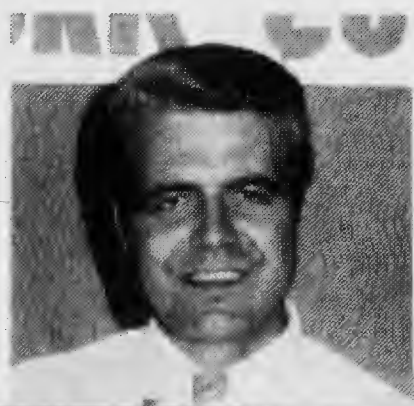
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Denver, Colo.

June 27 to July 4th



Bob Graham
Clovis, N.M.

July 4 to July 11



Curtis Thompson
Houston, Tex.

July 11 to July 18



Dale Hudson
Roswell, N.M.

July 18 to July 25



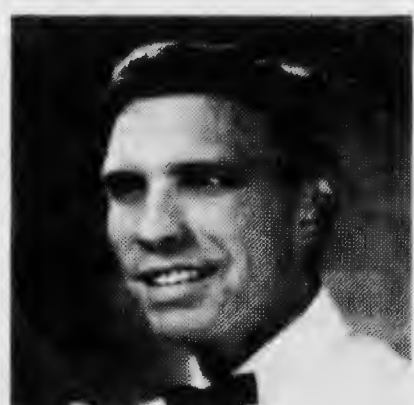
Dale McRoberts
Lincoln, Ill.

July 25 to Aug. 1



Gene Weldon
Brownfield, Tex.

Aug. 1 to Aug. 8



Roy Johnson
Amarillo, Tex.

Aug. 8 to Aug. 15



Ralph Silvius
Modesto, Calif.

Aug. 15 to Aug. 22



Billy Lewis
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— *Harry and Ethel Mais*

The Fort Worth Bicentennial Committee is sponsoring a square dance on July 3rd at the Round-Up Inn. Hosting club will be the Jet Sets from Carswell AFB. Callers will be Wayne Baldwin and Dan Lampson with Ray and Lillie

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Doyal on hand to program and cue the rounds. The Jet Sets are taking care of all arrangements for the dance except for the building which is being furnished by the Bicentennial Committee.

Virginia

Co-sponsored by the Portsmouth Parks and Recreation Department, the Hoedowners will present their sixth Square Dance Festival on July 31 at the air conditioned National Guard Armory. The staff for this affair includes Jim Cargill, Al Stevens and Lucile Waters. Afternoon and evening dancing will be programmed.

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 5067 THIS LAND IS YOUR LAND by Warren Rowles

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Alabama

Another State Square and Round Dance Association was organized with the incorporation of the Alabama Square and Round Dance Association, Inc. in February. The Association is divided into six districts and the President is Dewey Glass.

Arizona

The Rim Rompers of Show Low invite all dancers to join them for the 27th Annual Square Dance Festival of the White Mountain Square Dance Club July 16, 17 and 18. There is

plenty of free camping at the clubhouse in the White Mountains. Multiple callers will be on hand Friday night with Marv Lindner calling the Saturday afternoon workshop and evening dance. A chuck wagon bar-b-que will be served at noon on Saturday and breakfast is scheduled before the Sunday morning farewell dance.

The Swinging Squares of Phoenix will have Clyde Wood, caller from Kansas City, as caller for a Sunday afternoon dance on June 20th at 2 pm. The dance will be held at the Maryland Elementary School.

—BETTINA—

SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

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ON THE
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SINGING CALLS

HONKY TONK SQUARE DANCE BLUES — Rhythm Records 105

Key: C Tempo: 128 Range: HC
Caller: Pat Barbour LC

Synopsis: Complete call printed in Workshop

Comment: A real nice feel on this tune with good piano lead. Figure simple for club dancers. Rating: ☆☆☆

EL TORO — Thunderbird 138

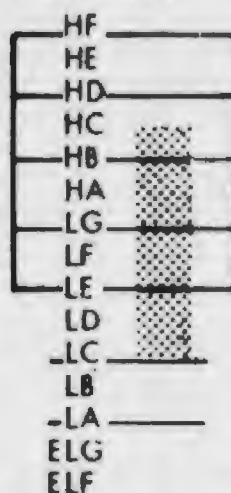
Key: C & D Tempo: 128 Range: HD
Caller: Bill Volner LC

Synopsis: Complete call printed in Workshop.

Comment: A different recording with a change of beat on drums. Nice feel on the dance and will probably be enjoyed by the dancers. Use of Ferris Wheel, Pass the Ocean and Lockit (Callerlab selections) assists the dance. Introduction cue could be better. Rating: ☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

MAGIC OF THE RAIN — Bob Cat 103

Key: D Flat Tempo: 128 Range: HB Flat

Caller: Bob Augustin LD Flat

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — allemande left corner — home do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — join hands circle left halfway — head two pass thru — around one — make a line — up to middle and back — pass thru — wheel and deal — centers turn thru — star thru — promenade.

Comment: A rhythmic rocking type of dance. Figure has different choreography that feels adequate in construction. Music average with good feel. Caller seems to enjoy what he's doing. Rating: ☆☆

CORN LIKKER — Longhorn 1013

Key: D Tempo: 132 Range: HD

Caller: Bob Augustin LD

Synopsis: Walk around corner — home do paso — partner left — corner right — partner left — men back into middle of set with right hand star — slip clutch — left allemande — weave — do sa do — promenade (Figure) Head two couples promenade three quarters — side two right and left thru — pass thru — curlique — walk and dodge — partner trade — up to middle and back — square thru four hands — swing corner — promenade.

Comment: Don't feel the name of the tune is conducive to good square dancing. Intent

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

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|-----------------------------|-------------------------------|
| You Ring My Bell America | Rhythm Records 101 USA 506 |
| Here I Am In Dallas | Rhythm Records 103 |
| Merry Go Round Of Love | Dance Ranch 630 |
| Paloma Blanca | Hi-Hat 457 |

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has been to eliminate this image. Figure and music is average. Dance moves quite rapidly. This reviewer feels all companies should consider their titles and words before producing.

Rating: ☆

MERRY GO ROUND OF LOVE —

Wagon Wheel 131

Key: E Flat Tempo: 128

Range: HC

Caller: Don Franklin

LB Flat

Synopsis: Complete call printed in Workshop.

Comment: The recent round dance of this tune will probably make this a successful recording. Figure has nice flow, Callers will need to

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work on word usage.

Rating: ☆☆+

SQUARE DANCE BOOGIE —

Thunderbird 137

Key: D

Tempo: 128

Range: HD

Caller: Harold Thomas

LD

Synopsis: (Break) Four ladies chain across — rollaway — circle left — allemande left — allemande thar — forward two — men swing in right hand star — back up — shoot that star — box the gnat — pull by — swing — allemande corner — promenade (Figure) Head couples square thru four hands — right and left thru — swing thru two by two —

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boys run right — half a tag — trade and roll — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Callers will have to work on the timing of this tune as dancers have to keep moving. Tune average but this reviewer doesn't know where the Boogie term gets in the picture. Rating: ☆+

WALK WITH ME — Scope 596

Key: F, G & A Flat **Tempo:** 130 **Range:** HC
Caller: Clyde Drivere **LA**

Synopsis: (Break) Bow to partner — bow to corner — four ladies chain — chain home —

allemande left corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do the outside pair — swing thru two by two — boys run to right — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

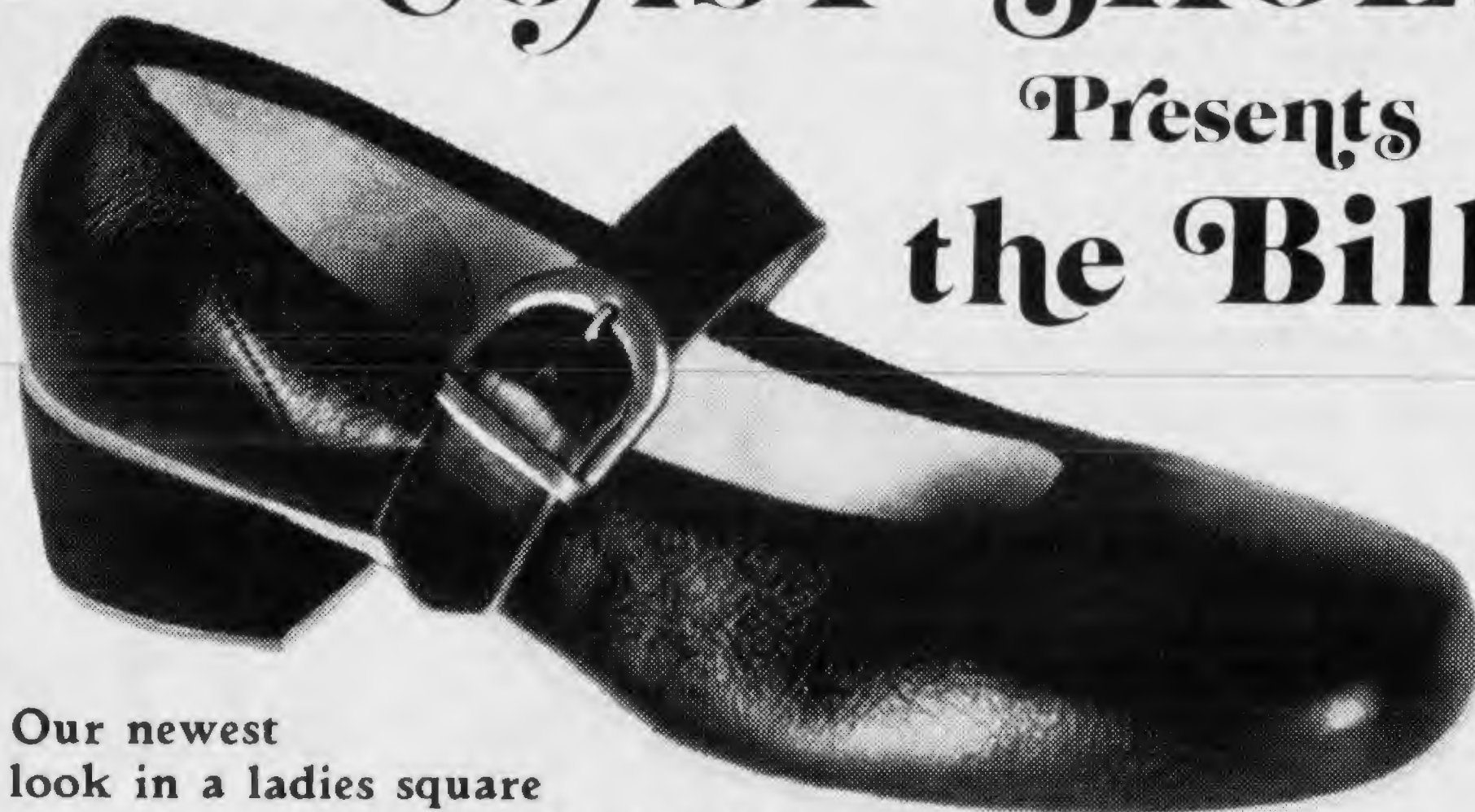
Comment: Good music and reproduction is a lively heel kicking rendition. Should do well if callers want to rock one. Rating: ☆☆

ROCKY TOP — Rhythm Records 104

Key: C & D **Tempo:** 136 **Range:** HD
Caller: Wade Driver **LC**

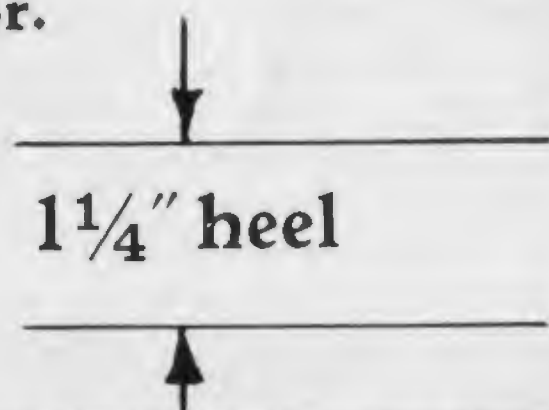
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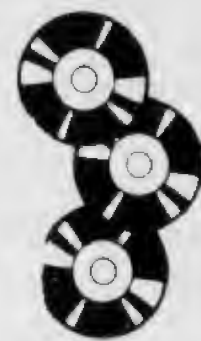
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Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade half — lead to right — circle to line — curlique — coordinate — boys move up and bend that line — star thru — pass thru — trade by — swing corner — left allemande — promenade.

Comment: Good rhythmic number that callers can use for a patter call. Quick moving dance with use of coordinate. Fine instrumental of tune recorded many times before.

Rating: ☆☆

THE HAPPINESS OF HAVING YOU —
Rhythm Records 106

Key: D & E Tempo: 128 Range: HC Sharp
Caller: Wade Driver LC Sharp

Synopsis: (Break) Four ladies promenade once around — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

Comment: This tune doesn't seem to compare to other releases by this company. Novel in

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its concept but not adequate. Rating: ☆+

ROLL THOSE BIG BLUE EYES — Top 25323

Key: A Flat Tempo: 128 Range: HC

Caller: Paul Hartman LE Flat

Synopsis: (Break) Four ladies promenade inside — swing partner at home — join hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Four ladies chain across — couples one and three lead to right — circle four — make a line — go forward eight and back — pass thru — tag the line — face in — star thru — trade by — square thru three hands — swing corner —

promenade.

Comment: Another old tune being re-considered for revival. Timing is adequate in all respects. Nothing outstanding but nice figure movement. Rating: ☆☆

EVERYTHING I TOUCH — Bob Cat 104

Key: D Tempo: 132 Range: HD

Caller: Bill Barner LC Sharp

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head ladies chain across — one and three



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square thru four hands — right and left thru with outside two — pass thru — trade by — do sa do — curlique — walk and dodge — partner tag — swing corner — promenade.

Comment: Recording volume seems weaker than previous releases on called side. Use of words seem rushed at times for calling. Dance moves right along. Good instrumental. Rating: ☆+

sashay — circle left — ladies in — men sashay — circle left — left allemande — weave by two — next girl swing — promenade (Figure) Heads promenade three quarters — two and four square thru four hands — cloverleaf — other two pass thru — do sa do — swing thru — turn thru — swing corner — promenade.

Comment: Figure and tune is average with nothing outstanding. Dance movements are standard. Rating: ☆+

LYING EYES — Square Tunes 170

Key: E Flat Tempo: 128

Range: HC

Caller: Paul Marcum

LC

Synopsis: (Break) Circle left — ladies in — men

THIS IS MY COUNTRY — Windsor 5066

Key: B & D Flat Tempo: 128 Range: HD Flat

Caller: Marlin Hull

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Synopsis: (Break) Allemande left in alamo style — give right to partner balance there — swing thru two by two — balance — swing thru two by two — curlique — boys run right — left allemande corner — weave ring — do sa do — promenade (Figure) One and three right and left thru — square thru four hands — swing thru two by two — boys run right — tag the line — girls turn back — curlique — recycle — pass thru — trade by — swing corner — promenade.

Comment: Another Bicentennial release but callers may not be able to handle as well as Marlin does. Word metering will have to be

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Milwaukie, Oregon 97222

practiced before calling.

Rating: ☆☆

STARRY EYES — Wagon Wheel 129

Key: D Minor **Tempo:** 128 **Range:** HB Flat
Caller: Don Franklin **LA**

Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — weave ring — swing own — promenade (Figure) One and three promenade halfway — down center square thru four hands — circle four halfway — veer to left — couples circulate one time — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

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Rating: ☆☆

three — swing corner — promenade.

Comment: Nice instrumental with a ballad in western style. Choreography average. Callers will be able to handle melody.

Rating: ☆☆

LOVIN' YOU — Wagon Wheel 705

Key: D Tempo: 130 Range: HA

Caller: Gary Shoemake LB

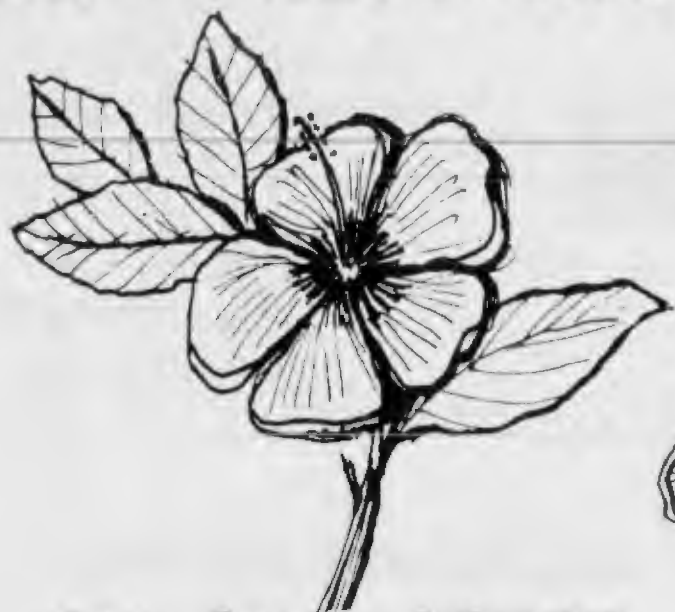
Synopsis: (Break) Circle — walk around corner and see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway round — side ladies chain — heads square thru four hands — do sa do — make a wave — recycle — eight chain

CAJON BABY — Cow Town 104

Key: A, B & C Tempo: 126 Range: HD

Caller: Syl Harwald LA

Synopsis: (Break) Four ladies promenade — box the gnat at home — swing — join hands circle to left — left allemande corner — weave ring — meet own do sa do — promenade (Figure) Heads promenade halfway



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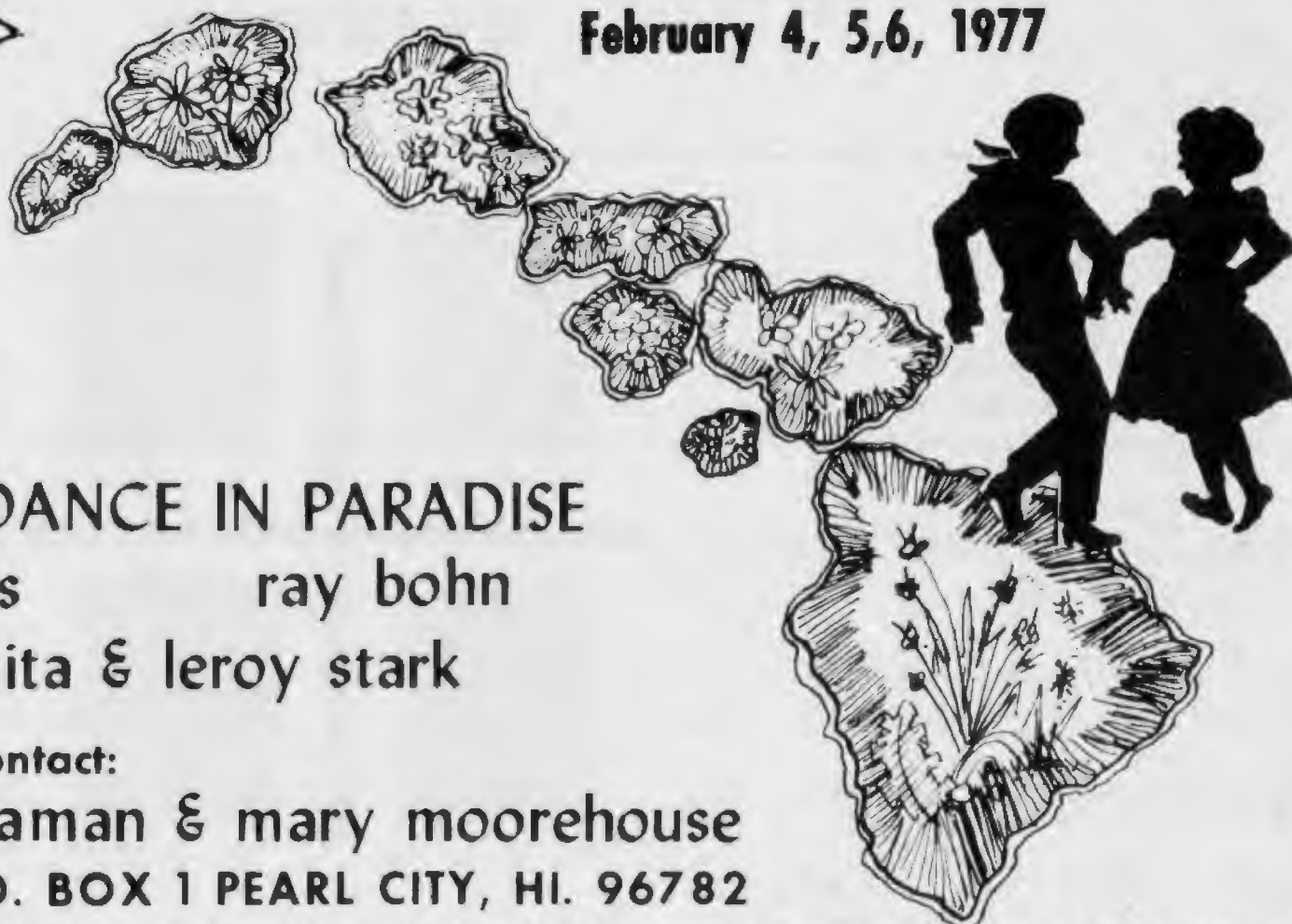
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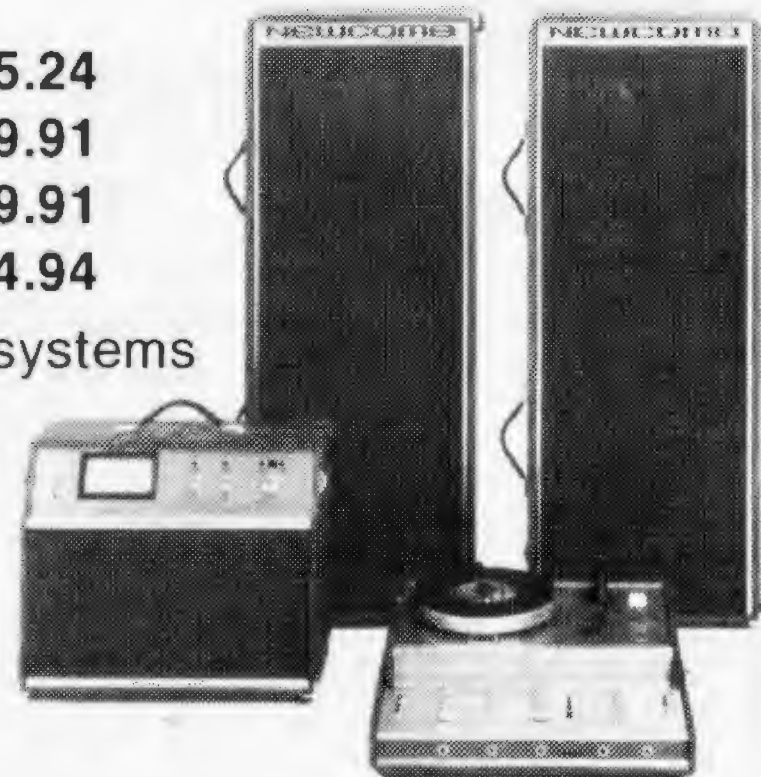


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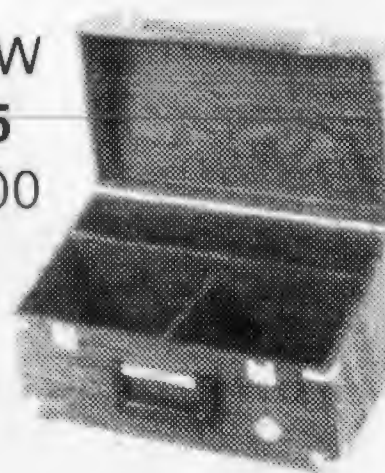
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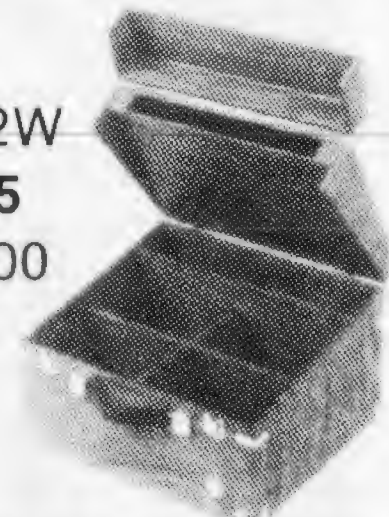


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Monty Wilson

Mac Gregor Records 729 So. Western Ave. Los Angeles, Calif. 90005**(213) 384-4191**

round — down middle star thru — California twirl — swing thru two by two — boys run right — wheel and deal — right and left thru — pass thru — trade by — swing corner — left allemande — come back promenade.

Comment: Nothing about this tune or figure would give indication of a successful recording. Music has strong fiddle lead and figure is overworked. Rating: ☆

PUT ON YOUR OLD GREY BONNET —**Scope 595****Key: F & G****Tempo: 132****Range: HB****Caller: Mac McCullar****LA**

Synopsis: (Break) Circle left — allemande left corner — do sa do own — men star left once — turn thru with partner — left allemande corner — swing partner — promenade (Figure) Head two couples promenade half-way — two and four flutter wheel — star thru — pass thru — right and left thru with outside two — do sa do — make an ocean wave — recycle — square thru three quarters — swing corner — promenade.

Comment: "Mac" really moves 'em on this old standard tune. Good music with hardest movement being minimal for all dancers.

Rating: ☆☆



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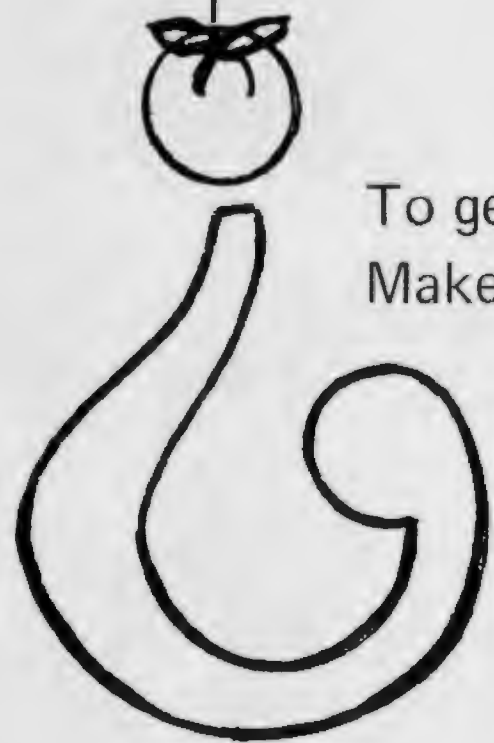
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CARRIBBEAN — Scope 594

Key: B Flat **Tempo:** 132 **Range:** HB Flat

Caller: Jeanne Moody **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A real need for a new instrumental on this tune. A very popular dance many years ago. Rhythm is good. Rating: ☆☆+

LOVE PUT A SONG IN MY HEART —

Ranch House 301

Key: F **Tempo:** 130 **Range:** HB Flat

Caller: Bill Terrell **LA**

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do —

promenade (Figure) Heads promenade half-way — down middle — square thru four hands — right and left thru — slide thru — square thru four more hands — trade by — corner swing — promenade.

Comment: Two companies recording this tune so far. Good balance on music with nice full recording. Word metering could be adjusted to make for more dance comfort.

Rating: ☆+

TENNESSEE SATURDAY NIGHT —

Lou-Mac 120

Key: A Flat **Tempo:** 132 **Range:** HB

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LA Flat

Synopsis: (Break) Four ladies chain — chain back — join hands — circle left — left allemande — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru two by two — boys run right — wheel and deal — swing corner — promenade.

Comment: Music seems to have been slowed in recording process on called side. Standard figure with good calling by Bill.

Rating: ☆+

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I'M GOING BACK — MacGregor 2186

Key: C

Tempo: 128

Range: HC

Caller: Dan Fulford

LC

Synopsis: (Break) Sides face — grand square — swing your own — men star left — do sa do — weave ring — do sa do — promenade — (Figure) Four ladies chain — two and four promenade halfway — heads square thru full around — put centers in — cast off three quarters — ends cross fold — centers square thru three quarters — swing corner — promenade her home.

Comment: Different figure adds to dance. Bass on instrumental does not sound clean on



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reproduction. Tune average. Rating: ☆+

WHITE SILVER SANDS — Mac Gregor 2187
Key: B Flat & C Tempo: 132 Range: HC
Caller: Monty Wilson LF

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Two head ladies flutter wheel — sweep one quarter — pass thru — do sa do — swing thru — boys run — bend the line — right and left thru — put girl in lead — dixie style to ocean wave — slip the clutch — left allemande — come back and promenade.

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Comment: Very quick moving dance. Once again bass seems to be heavy on intro. MacGregor music is improving. Record could be slowed. Rating: ☆+

SOMETIMES GOODTIMES —
Ranch House 204

Key: D Tempo: 126 Range: HB
Caller: Darryl McMillan LD

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — allemande left — weave ring — swing own — promenade (Figure) Head couples square thru four hands — do sa do to wave — swing

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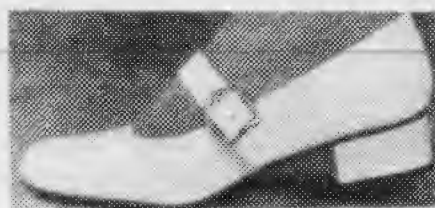


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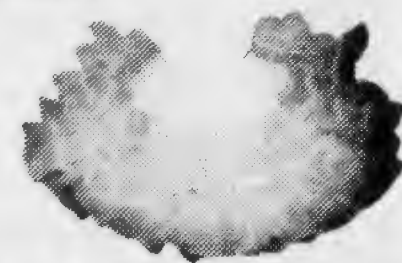
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- 173 Secret Love by Dick Jones

thru — boys run right — wheel and deal —
veer left to two-faced line — half tag — trade
and roll — swing corner — promenade.

Comment: A nice instrumental with good
danceable feeling. Figure is interesting
enough and nice calling job by Darryl.

Rating: ☆☆☆

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COUNTRY STYLE — Top 25324

Key: F

Tempo: 128

Music: Al Russ Orchestra — Guitar, Clarinet,
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SAVANNAH JUNCTION — Flip side to Coun-
try Style

Key: F

Tempo: 130

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Drums, Trumpet, Bass, Banjo.

Comment: Re-issue of good patter music on
Savannah Junction. Two of Top's hoedown
goodies. Should be a favorite for many.

Rating: ☆☆

OLD MAN MOUNTAIN — Scope 320

Key: G

Tempo: 136

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Tempo: 136

Music: The Country Players — Piano, Bass, Drums, Saxophone, Banjo, Violin.

Comment: Different to hear a sax lead on square dance patter record. Many callers will enjoy the change.

Rating: ☆☆☆

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Key: E

Tempo: 130

Caller: Jack Lasry

Comment: A hoedown many callers will probably use as the melody line does not become monotonous. Instrumentation is different using Banjo, Bass, Guitar and Drums.

Rating: ☆

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Caller: Bill Volner

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Key: D

Tempo: 128

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* * *

1976 Square Dance Festivals

July 6-10: 6th Annual Fun Fest, Jekyll Island, Georgia

Aug. 6-7: 4th Annual Dogpatch U.S.A., Harrison, Arkansas

Oct. 22-23: 3rd Annual Festival, Mt. Home, Arkansas

Oct. 29-30: 5th Annual Pumpkin Festival, Owatonna, Minnesota

Nov. 20: 2nd Annual Autumn Jamboree, Barren River State Park, Lucas, Kentucky

* * *

1976 Square Dance Weekends

Sheraton Hotel — French Lick, Indiana

Jan. 14-16; Jan. 21-23; Feb. 11-13; Feb. 18-20; Feb. 25-27; Mar. 4-6

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* * *

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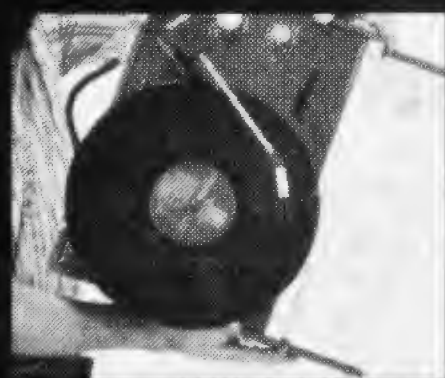
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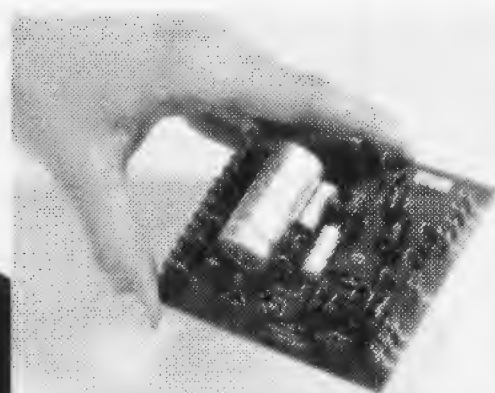
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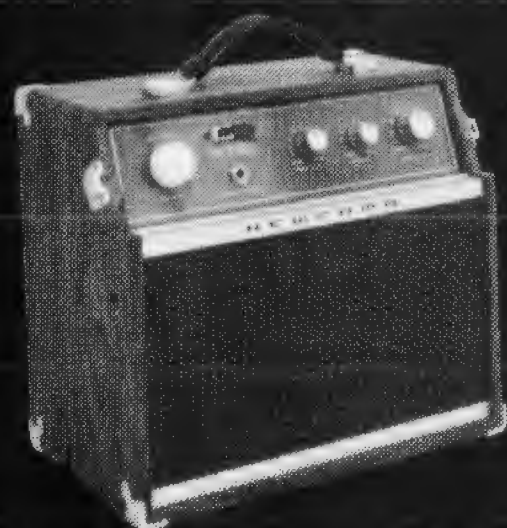
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(DATE BOOK, continued from page 11)

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July 2-4—10th Annual State S/R/D Convention,
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July 3—Bicentennial S/D, National Guard
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July 3—Bicentennial Dance, Round-Up Inn,
Fort Worth, Texas

July 3—Centennial Dance, Elementary High
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July 3-4—Pikes Peak or Bust S/D Jamboree,
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 July 9-11—Mid-Summer S/D Festival, L. V.
 Rogers School, Nelson, British Columbia,
 Canada
 July 9-11—Campout, Gavins Point Dam, Yank-

town, South Dakota
 July 10—Snake River Council Bicentennial
 Dance, Manwaring Center, College Campus,
 Rexburg, Idaho
 July 11-15—Callers' College, Dance Ranch,
 Estes Park, Colorado
 July 15-17—Summer S/R/D Festival, Memorial
 Coliseum, Portland, Oregon
 July 16-17—Skagit Squares Summer Fun Fair,
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July 16-25—17th S/R/D Campout, Manapogo
Park, Orland, Indiana
July 17—Huckleberry Festival S/D, Fair-
grounds, Bonners Ferry, Idaho
July 17—Alpenfest, Gaylord High School Gym,
Grayling, Michigan
July 17—Bicentennial S/D, L. C. Walker Arena
Annex, Muskegon, Michigan
July 17—Billy Barker Day Dance, LeBourdais

Park, Quesnel, British Columbia, Canada
July 18-22—Callers' College, Dance Ranch,
Estes Park, Colorado
July 18-23—Callers' School, Turkey Run Park,
Marshall, Indiana
July 18-23—Round Dance Leaders' School,
Turkey Run Park, Marshall, Indiana
July 19—Nite Owl Dance, Community Hall,
Santa Margarita, California
July 23-24—1st Annual State S/R/D Conven-
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July 23-24—4th S/R/D Convention, Robinson

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 July 25—Afternoon S/D, Monte Vista, Colorado
 July 25-30—R/D Week, Dance Ranch, Estes Park, Colorado
 July 25-30—Callers' College, YWCA, Hot Springs, Arkansas

July 30—Frontier Dance, Cheyenne, Wyoming
 July 30-31—Knothead Jamboree, Sterl Hall, Abilene, Kansas
 July 30-31—S/R/D Festival, Student Hall, Marshall University, Huntington, West Virginia
 July 30-31—23rd Annual Black Hills S/D Festival, Rapid City, South Dakota
 July 31—Trumpeter Swan Dance, Grande Prairie, Alberta, Canada
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 July 31—NWMSD Council Dance, National Guard Armory, Sault Ste. Marie, Michigan

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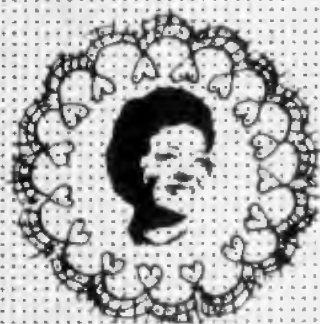
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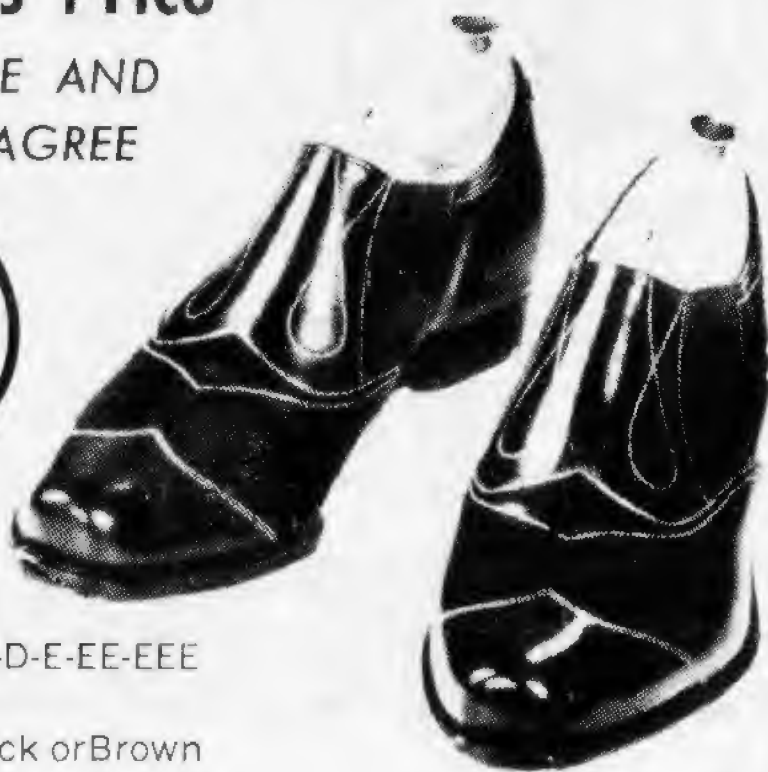


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